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EXPERT TUTORIALS

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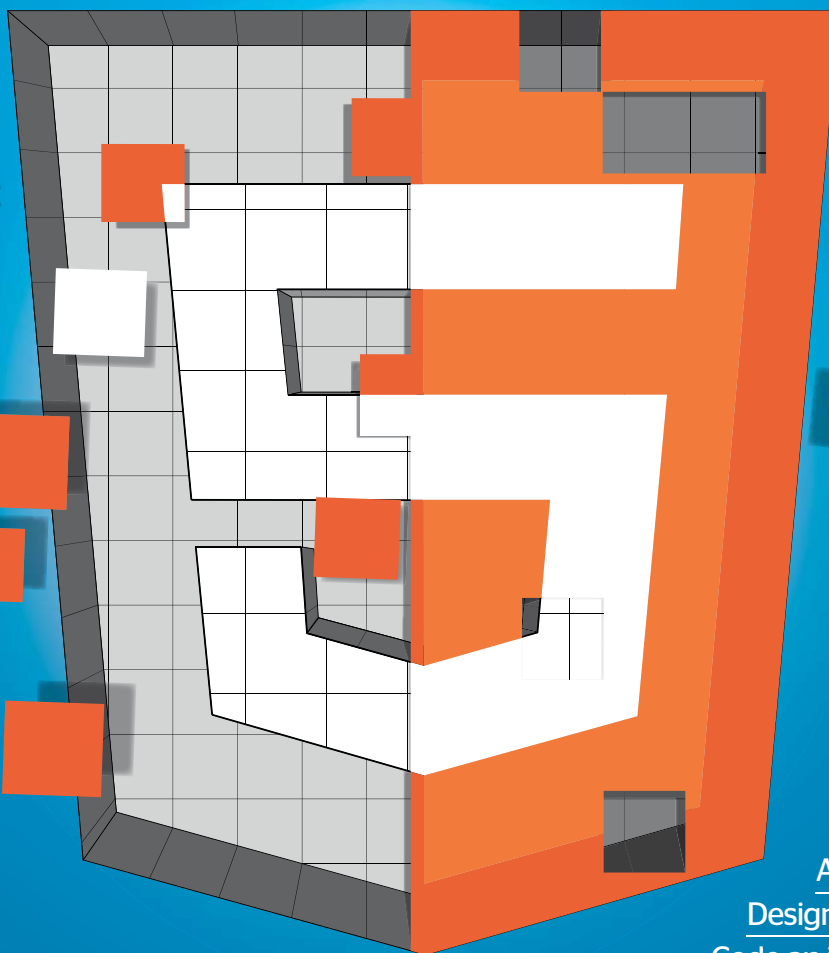
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WORDPRESS 3.3
HAS ARRIVED!

New features identified
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ISSUE 193

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Welcome to the issue

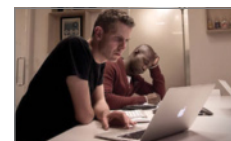
THE WEB DESIGNER MISSION

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Mark Billen

Highlight



I think 2011 has been our strongest year, creatively. I think we've done a lot of things that have all given us slightly different dimensions

The sweet smell of success described by the guys at Stinkdigital. Page 30

Are you ready to grapple with the most important tag in web design?

If you had to pick the most vital element of next-gen web standards, you might feel spoilt for choice.

There's obvious appreciation to be had for Semantic layout tags, APIs for offline storage, web fonts via @font-face and, of course, all of CSS3's amazing graphical effects. But for all of HTML5's wonders, there is one deceptively simple tag that has arguably done the most to change the game completely. The <canvas> element at its core is a wrapper that, in a sense, lets you paint by numbers into a predefined space in your page and, crucially, the browser. It's a key contributor to the degradation of technology like Flash, facilitating some jaw-dropping demonstrations of animation, game design, graphical applications, video rendering and even 3D work.

While it might be true that Canvas relies heavily on JavaScript to do the grunt work, the possibilities really do begin and end with this ability to natively dynamically draw and refresh graphics without third-party plug-ins. So this month we focus on this one tag and provide a detailed analysis of what makes it tick with guest expert Rob Hawkes, who has quite literally written the book on developing with Canvas.

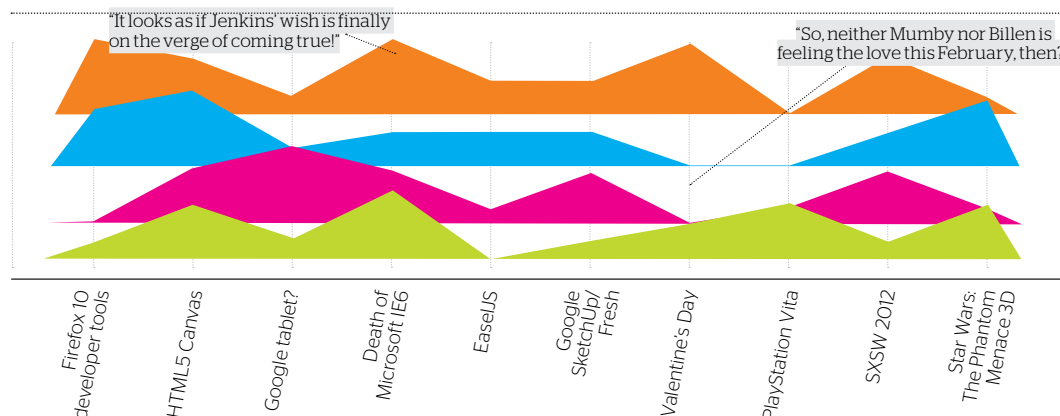
Alongside that the excellent Mark Shufflebottom takes those concepts a stage further with a step-by-step guide to creating interactive animations for HTML5 Canvas. From page 48 he'll be leveraging the EaselJS framework that offers up some distinctly Flash-like performance. As ever we would love to hear from you; tell us about your favourite Canvas-based sites or why not show us your own efforts?

MARK

The <canvas> element at its core is a wrapper that, in a sense, lets you paint by numbers

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Excitographic

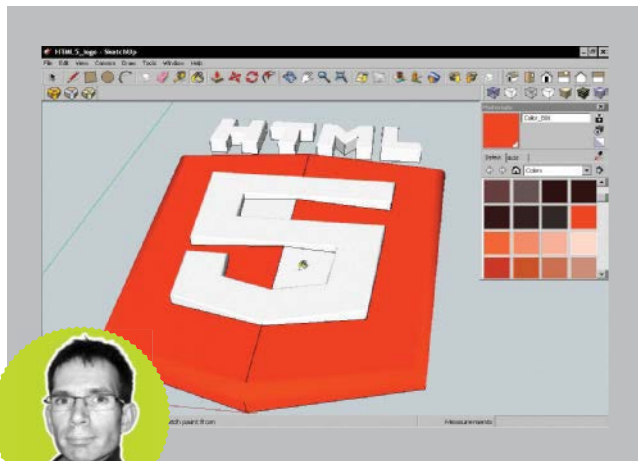
Plotting the features that got us in a frenzy over the month...

- Steve Jenkins, Features Editor
- Mark Billen, Editor
- Steven Mumby, Designer
- Adam Millward, Senior Sub Editor

Turn over to the contents to discover what's going to get you excited this issue...

This issue's panel of experts

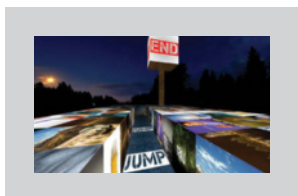
Welcome to that bit of the mag where we learn more about the featured writers and contributors...



Robin de Jongh

Experienced 3D designer and CAD jockey Robin de Jongh has written two books on Google SketchUp – so it's safe to say he knows his stuff! This month he shows you how to quickly get to grips with the program and take your first steps with one of 2012's biggest buzz trends – creating a web-ready HTML5 logo in just a few easy steps. **Page 64**

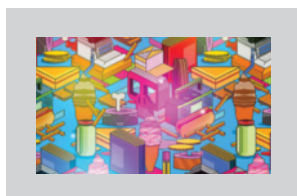
☞ This month he shows you how to quickly get to grips with SketchUp ☞



Rob Hawkes



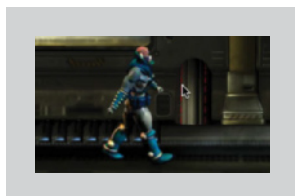
Rob is addicted to visual programming and loves HTML5 and JavaScript. A technical evangelist at Mozilla, leading the gaming side of their work, he's also the author of *Foundation HTML5 Canvas* – and that's why he's here! **Page 38**



Chris Malbon



Chris is a freelance commercial designer and illustrator with 14 years' experience working for global brands like Lucas Films, Aardman, Nike and Sony. This month he's here to explain pixel art design techniques from **Page 60**



Mark Shufflebottom



Mark is an Adobe Education Leader and programme co-ordinator of BA (Hons) Interactive Media Production at Bournemouth University. This issue he gets involved in our Canvas coverage with a special look at using EaseUS. **Page 48**

Neil Pearce



Neil is a designer and front-end developer based in Essex. He returns this month with the second of a two-part tutorial on how to design and build an image slider using jQuery, HTML5, CSS3 and, of course, a bit of Photoshop. **Page 56**

Sam Hampton-Smith



A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. When not writing for *Web Designer*, he runs a graphic design agency in Scotland and you can follow him on Twitter via the username @samhs. **Page 52**

Matt Gifford



Matt is a lead RIA consultant developer who specialises in ColdFusion, Flash and AIR development. With over ten years' industry experience across various sectors, he is a regular presenter at national and international conferences. **Page 82**

Eric Freeman



Alongside Elisabeth Robson, Eric is co-author of the books *Head First HTML & CSS* and *Head First HTML5 Programming*. A computer scientist and former CTO of Disney.com, this month he's here to offer a starter guide to JSON coding. **Page 86**

Simon Bisson



With a background in IT and engineering, Simon is a highly respected technology journalist. This issue he's kicking off our new development section with a feature overview of Microsoft's WebMatrix developer tools. **Page 78**

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contents

Cutting-edge features, techniques and inspiration for web creatives

Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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Inside...

- 22 Lightbox**
Three more sites added to our favourites list
- 30 Pro file: Stinkdigital**
Creative aromatherapy from this London lot...
- 38 Cover: HTML5 Canvas**
Rob Hawkes gets graphic with HTML's top tag
- 68 Design cloud**
Take inspiration from 24 awesome infographics
- 90 Blog beautiful**
Six dark designs you shouldn't make light of
- 94 Portfolio**
Featuring Michele Giorgi and Natalia Robba
- 98 Talent directory**
Charting the best agencies in the business
- 102 Hosting listings**
Get yourself a new home for the New Year
- 114 Style relic: Adobe.com**
The changing web styles of a software giant



<header>

Discussing the hottest topics from the web-design world

- 8 WordPress hits 3.3**
Evaluating the updates to blogging's best
- 10 Inactive Twitter usernames**
Why should popular monikers lie dormant?
- 12 Crowdfunder**
Your letters, tweets and comments answered
- 14 Comment: Ashraf Al-Karmi**
Tackling HTML5 video inconsistencies head on
- 16 Comment: Ross Linnett**
Recite Me founder on better web accessibility
- 18 Webkit**
Opening up a big can of seriously cool kit!

Cover focus HTML5 Canvas: step inside the tag that floored Flash

38 Expert author Rob Hawkes offers a look at the HTML5 element which is fuelling the next-gen revolution



08

WordPress 3.3

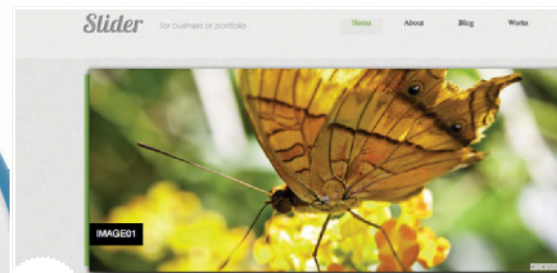
Comment and reaction to the blogger's new version



30

Pro file: Stinkdigital

We sniff out what makes this agency such a success



56

Image slider headers

Add HTML and jQuery to last month's design



22

Lightbox

Measuring slavery footprints and font love

On the free CD

112 Discover what your latest disc has to offer

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- Centolis Magazine WP theme



48

Canvas with EaselJS

Build a sprite with the tag à la mode



52

3D galleries with CSS3

Give your average 2D lightbox a twist



60

Pixel Art backgrounds

Super-cool vector-based backdrops



64

3D models with SketchUp

Robin De Jongh builds 3D web objects

web
{developer};

NEW! Dedicated 12-page section offering features and tutorials for coders



78

Feature Inside WebMatrix

Simon Bisson has the lowdown on the lightweight web platform that's perfect for solo developers

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Web gurus take you step-by-step through professional techniques

48 Get interactive with HTML5 Canvas and EaselJS

Make a Flash-like animated character with this super tag

52 Create a 3D image gallery with CSS3 to showcase your work

Introduce a new dimension to your online portfolio

56 Build an image slider header: part 2

Prepare your Photoshop header for the web with a little HTML5 and the jQuery WOW Slider plug-in

60 Design your own isometric pixel-based backgrounds

Vibrant vector images to give your site a new lease of life

64 Create a web-ready 3D logo with Google SketchUp

Robin de Jongh walks you through the process of taking the HTML5 logo to another level with this simple program

82 Getting to grips with Ruby on Rails

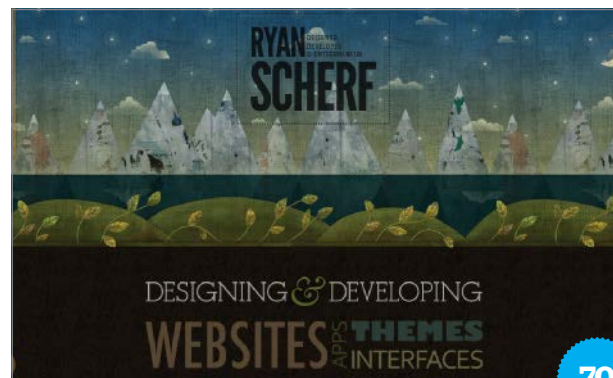
Master this powerful MVC framework to make a blog app

86 An introduction to JSON: part 1

Follow our starter guide to manipulating JavaScript objects with JSON before adding Twitter support

Web workshop

Re-creating the web's hottest styles



70

70 Get that vintage illustration look, inspired by www.ryanscherf.net

Mark Shufflebottom uses one artist's portfolio to show that good old-fashioned design never goes out of style

72 Cutting-edge web logo trends with www.kommunikat.pl

With brands keener than ever to stand out from the crowd, logo design seems to be recession-proof

74 Fixed headers and web fonts explored, plus the Kitchen Sink

We pull the plug on Kitchen Sink Studios' site to reveal just how powerful a mix of vintage and modern can be


Discussing the hottest topics in the web-design world

If you have a creative project, new web product or great designer story, contact the editorial desk

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WordPress hits 3.3

The world's most popular blogging platform once again ups the ante, adding a host of new features to stay ahead of the pack



The ever-evolving WordPress platform is always worthy of a mention and the latest incremental upgrade - 3.3 - brings with it a variety of updates and improvements that will undoubtedly make us love it even more. Following tradition WordPress 3.3 has been named Sonny, in honour of the great jazz saxophonist Sonny Stitt, and has over 5 million downloads already in the bag.

So, what does WordPress 3.3 have to offer? There are a number of notable new additions including an improved Dashboard design, ideal for boosting workflow, a streamlined image uploader, more efficient co-editing, the inclusion of a Tumblr importer, better widget management and a Welcome option - especially helpful for those who have yet to sample the delights of WordPress. These are just the improvements that users will find on the surface though. Under the hood hasn't been forgotten either and WP developers and enthusiasts can tinker with the improved Editor API,

create a postname permalink structure without a performance penalty, find jQuery 1.7.1 and jQuery UI 1.8.16 included and get to grips with an improved Metadata API. Over the page we look at the enhancements in a bit more depth. If you haven't made the jump to 3.3 yet now's the time to upgrade.

What's coming next? Ever forward-thinking, version 3.4 is already out in alpha and looking to add even more incremental upgrades. At this point in the development cycle it's hard to pinpoint exactly what will be included in the next iteration, however it would seem a replacement of the default theme to be called Twenty Twelve (it's currently Twenty Eleven) is on the cards.

This is corroborated by a comment on the official blog from the development team of the WP open-source project. This suggested 'a combination of front-end features, Dashboard features and under-the-hood improvements all tied to managing your site's appearance will be the focus of 3.4.' Looks like our favourite web-publishing platform is only going to get better and better.

Readers' tweets

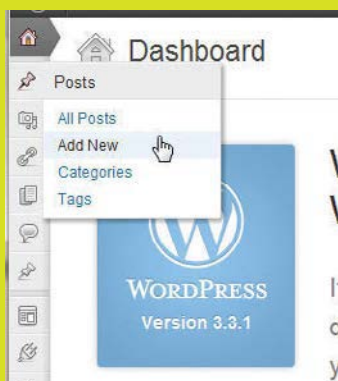
Web Designer posed the question: 'What features/improvements would you like to see in the next version of WordPress?' Here's what a couple of our followers had to suggest...



Jason
@JasonO2irl
@WebDesignerMag [I'd like] better image management and better website customisation



Toby James Pestridge
@TobyPestridge
@WebDesignerMag I'd like to see an easy way of creating default #WordPress install packages, preloaded with fave plug-ins



Dashboard

The main admin area where the WordPress user gets to spend a lot of time has been given a little pep talk and now makes the user workflow just that little bit easier. Taking a lead from the world of web-design trends, the Dashboard now boasts responsive design. What does this mean in real terms? Well, it means that the Dashboard now has a liquid layout that resizes according to the screen resolution. While not a groundbreaking feature in itself the same principle applies to the menu system which automatically collapses to the icon-only appearance as the browser window shrinks – a simple but effective addition that is welcomed.

Sticking with the menu system the fly-out tabs are a definite plus-point and a feature that has taken surprisingly long to make it on to WordPress.

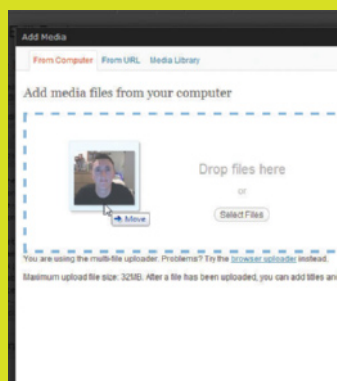
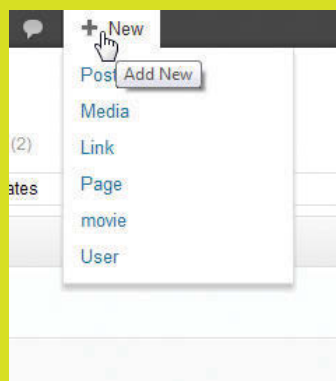


Image uploader

Images have always been an integral part of the WordPress experience, but the process of uploading and inserting has never been as smooth as it could, or should, be. The latest upgrade goes some way towards remedying this by offering a more productive drag-and-drop image uploading system.

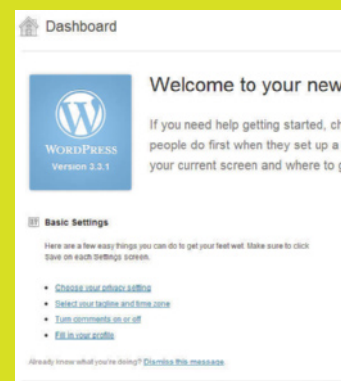
The previous Upload/Insert button has now been amalgamated with its counterparts to be condensed into a single Upload/Insert Media button. Calling the button in to action reveals a new drag-and-drop area, built using HTML5, which allows users to simply drag an image for instant download. The old Select Files and Browser Upload are still there if you need them though. We are hoping this is just the beginning of improved image management.



Admin link

Working within a post is typically where it's at for most WP users and any workflow improvements are always welcome. The upgraded Admin bar is definitely a notch up from version 3, and does make the post creation process and general workflow a little smoother. There are one-click links to comments, updates, WordPress documentation and common tasks such as New>Post, Link and Media.

The Admin link now combines Edit My Profile and Log Out, an unnecessary step in our opinion. There is now no direct Log Out link – **Web Designer** liked that – and with the Edit My Profile link sitting at the top of the list there is always the chance of a misclick and redirection. To us this seems like WordPress is trying to be a bit too clever. It's a very minor point, but one we would like to see resolved.



Easy life

WordPress users cover a large spectrum of skillsets, from beginners to experts, and a couple of new additions cater for all levels. For first-timers, newcomers or even upgraders there is the new Welcome screen which offers quick links to common tasks with a single click.

Under the hood, the WordPress core has been updated to jQuery 1.7; this means that developers can produce add-ons safe in the knowledge that they will work as intended. However, the downside is that some plug-ins/add-ons may not be compatible with this version of jQuery – so it's worth checking and testing any active plug-ins to make sure there are no issues. If there are, check to see if there is an update to any problem plug-ins; contact the author if there isn't or search for an alternative.

<comments>



"As someone who spends most of my day in the backend of WordPress sites I'm very happy and impressed with the usability enhancements I've seen in version 3.3 – notably the new hover menu navigation system to get to specific WP pages quicker. Us theme developers are also really excited by the new pointer tips and better ways to hook into the help screens to document our themes and plug-ins better from within the WordPress Dashboard itself. Hopefully this will help to reduce the demand for support as it increases the ease-of-use of our products."

Mark Forrester, WooThemes co-founder



"WordPress stays on target; that was my primary verdict of WordPress 3.3 when I started using the nightlies, then the betas and now the final version (or the first-point release, 3.3.1, actually). While the Admin interface has got a nice and well-deserved cleanup and the new media uploader is a lot more user friendly, there really is no news of epic proportions here. It's just another solid release, fine-tuning a publishing platform that continues to grow both in use and features. Maybe that is something of a problem as well – maybe there is a risk of getting stuck in a familiar rut? Groundbreaking features and new ways of thinking rarely appear in well-established software; these come from the challengers. Which is fine, I guess – after all, the post formats introduced previously are a Tumblr ripoff. I'm not too worried though. WordPress continues to improve and to evolve, and although I doubt we'll see WordPress break any new ground in terms of features and trends in the future, it has proven that it can adapt if it needs to. And, if nothing else, there are always plug-ins."

Favourite new feature: "The cleaned-up Admin bar, which was such an eye-sore previously"
Thord Daniel Hedengren, WordPress author/expert

WordPress 3.3 has been downloaded

5,649,748

times

[Back to WordPress.org](#)

WordPress Download Counter

WordPress has had over 65 million downloads since version 3.0 was released and the latest version is well past the 5-million mark and will probably be nearing the 6-million mark by the time you read this. To get the latest download count for WordPress 3.3 head over to <http://wordpress.org/download/counter>.



Inactive twitter names

The king of micro-blogging is home to millions of inactive accounts hoarding sought-after usernames. Web Designer checks out Twitter's policies and endeavours to find out how to get your hands on one

Twitter has over 450 million registered accounts, and around ten new accounts are registered every second according to statistics from Twopcharts (<http://twopcharts.com>). This not only demonstrates the sheer scale of the Twitter phenomenon, but also reveals exactly how many Twitter usernames have been called in to action.

However, registered accounts and active accounts are two very different beasts. Figures and opinions vary as to what counts as an 'inactive account'. The simple answer would seem to be if a tweet hasn't been placed on an account for 12 months then it has been inactive for a year. This is only one scenario, however. As Twitter itself states on its website: 'To keep your account active, be sure to log in and tweet (ie post an update) within six months of your last update' but it also goes on to say, 'You may not be able to tell whether an account is currently inactive'. To read Twitter's Inactive Account policy in full visit <http://tinyurl.com/twitinactive>. This effectively answers four questions: what is Twitter's inactive username policy; how does Twitter determine inactivity; what if a potentially inactive account is using my registered trademark as its username or account name; and what if I have a request for a username from an account that looks inactive, but I don't have a registered trademark. It's hardly a comprehensive policy, but it does offer some official guidelines.

Looking beyond the specifics of what actually amounts to an inactive account there is thought to be literally millions of accounts that are simply not tweeting. Twitter doesn't release any official figures on accounts, which makes it very difficult to gauge exact numbers. Nevertheless, figures from various web

sources have suggested that less than 50 per cent of accounts are active. On this basis alone that would mean there are over 200 million accounts holding a name that cannot be used. Even a more conservative estimate of 10 per cent would still see over 40 million usernames unavailable for use.

Web Designer readers have said Twitter @support can be contacted and they will release a name if requested, while Twitter's policy says, 'We are currently working to release all inactive usernames in bulk'. We decided to test the water and contacted them with a request for a username that has been inactive for nearly two years. The response was as follows:

'Hello. We are not releasing inactive usernames. If you hold the trademark on the term you can file a ticket here: <http://support.twitter.com/forms/trademark>. Thanks.' Going on this reply, it would seem Twitter's Inactive Account policy is not exactly as stated.

An alternative solution, which was once again suggested by our dedicated band of followers, is to contact Twitter via its form for impersonation (<https://support.twitter.com/forms/impersonation>). This does involve a degree of duplicity, but it would almost guarantee a fast response. Another route is to head to <https://support.twitter.com/forms/general>, a general-purpose form for support. The Regarding drop-down list includes Inactive usernames along with the option to describe the problem and add a phone number; while this is an approach we have tried, at the time of writing, we are still waiting for a response.

Going back to the reply **Web Designer** received from Twitter, we decided to take a look at the trademark policy. This states: 'Using a company or business name, logo or other trademark-protected materials in a

manner that may mislead or confuse others with regard to its brand or business affiliation may be considered a trademark policy violation.' Hardly applies to those looking to obtain an inactive name though, does it?

The Twitter developer blog has a long-running thread instigated by Len Kendall, a director at holistic communications firm GolinHarris. He suggests a 'revamp of Twitter's policies on inactive usernames'. **Web Designer** contacted Kendall to get his thoughts on the system (see comment over the page).

There's no doubt that the holding of an inactive Twitter username that could be put to use elsewhere and given a real purpose is an annoyance that needs to be resolved. Twitter simply telling us that it is not releasing usernames unless there's a trademark issue seems at best short-sighted, and at worst, potentially damaging to the company's reputation.

Is Twitter frightened that if it releases inactive usernames its registered accounts will drastically drop, revealing the network's true worth to investors and advertisers? Or is it simply in the process of creating a new policy to appease users? There is potentially money to be made (eg domain name-style auctions) and there must be a solution to suit all. But what we really want to know is: when is any decision going to be made? Fingers crossed it's soon - we have plans.

What do you think?

Let us know your views on Twitter's username policies @WebDesignerMag

COMMENT

**Len Kendall**

Director of Digital at GolinHarris.
Also co-founder of the3six5
project and HeyGisto
@LenKendall

“The Twitter user base has grown exponentially since 2006, but the reality is that a large chunk of ‘users’ aren’t active. While I can only speculate, I have to imagine that if Twitter was to purge all inactive accounts today, there would be a dramatic decrease in the number of actual users. The latest I’ve read claims that number might be half. Obviously that would be a big hit in wooing media, investors and, of course, new users.

“Speculation aside, it’s important for Twitter to help address this issue with its most passionate users (like myself), who have actively tried to secure Twitter handles that have been wasted for years. While it might seem like the process of clearing names isn’t financially beneficial for Twitter, I would argue there is a way to make it worthwhile for both them and all of us.


“I propose that Twitter creates a kind of auction system for inactive Twitter usernames that have gone unused for, say, over a year. Essentially any name which goes past the 12-month mark would automatically be put into the Twitter auction system that anyone could subscribe to. A handle would be available for purchase for one month and an eBay-style bidding system would let people submit a bid up to the end of the listing. The highest bidder would then pay Twitter for the rights to the name and be given a contract to sign assuring all parties that the name would *not* be resold in any form of aftermarket.

“This would help prevent the kind of mess web domains are currently in when it comes to hoarding/reselling URLs, but give veteran Twitter users the chance to finally secure the name they’ve always wanted. Not only would this likely recoup the admin costs that Twitter would accrue, but it would probably even make them a tidy profit in the long term.”

Readers' tweets

This is a very contentious issue among Web Designer readers. Below is a selection of their views...

 **R W Hammond**
@rwhammond
@WebDesignerMag Yes, I've contacted Twitter many times about this. I get the same reply, "Too bad, choose another"

 **Shaun Barrio**
@ShaunBarrio
@WebDesignerMag Use impersonation claim for fast response. If account has been inactive >6 months it should work

 **Cliff Spolander**
@webboutiques
@WebDesignerMag You just need write to Twitter and explain the reason you should have it. If the account is inactive, they give it to you

 **Jon L Don**
@jonldon
@WebDesignerMag Frustrating, irritating, annoying and it's about time that Twitter did something about it!

<news cloud>

Bite-sized coverage of the month's trending topics

New tools for Firefox

The latest beta of Firefox includes a host of new tools for web designers/developers. On offer is the Full Screen API which works with any HTML content, Page Inspector, which makes it easier to test the design, style, font, colour and page positioning of a site and Style Inspector to view CSS properties applied to a page element. Get the beta from www.mozilla.org/en-US/firefox/beta.

USB 3.0

The superfast connection on tablets by the end of 2012

Firefox

3,395 lines of CSS code and 335 lines of JavaScript code. See it here: <http://tjrus.com/iphone>

CSS3 iPhone 4**Google****IE9**

Microsoft not to support Flash on Metro

iPad 3

Could be here as soon as March 2012

Google refreshed

Google announced at the end of 2011 that as part of its ongoing redesign its famous home is to get a makeover. This is expected to be with us very soon and is to include a new Google bar. The black bar at the top of the page will have a drop-down menu nested under the Google logo with links to popular services.

Your emails, tweets, forum comments. The social network but in print

This month we discuss what Web Designer could offer its subscribers, Google's redesign and some HTML5 guidance



There has definitely never been a better time to embrace HTML5, with it set to be the premier web-design standard from now on



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Episode 13

Chris Barling



Actinic chairman and co-founder Chris Barling talks about eCommerce and how consumers will be doing their shopping in the future.

Episode 12

Elliot Jay Stocks



Web fonts, typography, HTML5 and CSS3 all receive the Elliot Jay Stocks treatment in this episode.

Episode 11

Jan Cavan



Web Designer talks about WordPress and web design with Dawghouse Design Studio owner and SendGrid UI designer Jan Cavan.

Subject Will Google's facelift perk up plus? From Patrick McAffety



YouTube and Twitter have both had new redesigns and the Google homepage is about to get one too, so I have read. The purpose of a redesign is to offer the user a better experience and I guess that a lot of research has gone in to getting the right elements included. However, I can't help but wonder if Google's almost desperate efforts to promote Google+ (in the pics I've seen of the redesign) suggest that the world's largest search engine's attempt at being social is not as popular as they had hoped. I don't use Google+ and can't see any reason to make the switch yet, so what I would like to see in the redesign is the option to customise the menu and get rid of Google+.

Thanks for writing in, Patrick. Of course, the redesign of a major web presence is never going to meet with full approval. All the sites you have mentioned have millions of visitors on a daily basis and appeasing everyone would be impossible.

There's no doubt that all will have done a lot of research and concluded that the decisions they have made are the right ones. Whether a user likes a redesign or not rarely makes a difference and, after an initial settling-down period, most users grow to like the new version. Whether Google is trying to force its social platform on us is a matter of opinion. If you don't like it, you may just have to ignore it.

Google+

Subject Subscriber specials?

From Martin Kennedy



I've been a subscriber for a long time and enjoy the magazine very much - keep up the good work! However, I do have two points that I'd like to make: 1. To reiterate other requests, what about giving your loyal subscribers an area to access/download previous copies of **Web Designer** in PDF or e-version formats? Access could possibly be achieved using the magazine subscription number and/or registration details?

I have to point out that your rival magazine, *.net* (to which I also subscribe), has a premium area on its website that allows download access to all previous issues as PDF documents for any *.net* subscribers.

So, come on, **Web Designer**, how about rewarding *your* loyal magazine subscribers? 2. Could we please, please, please have a month and year printed

on the front and spine of the magazine? It makes it so much easier when cataloguing past copies of **Web Designer** in my magazine library. It will also align your title with all the others on the market.

Let's start by saying that we're glad you like the magazine, Martin! Thank you for your long-term support as well as writing in with your feedback.

Your first point is undoubtedly a valid one and our subscribers are highly valued. Your suggestion is currently under consideration and we hope to see it realised sooner rather than later.

The use of issue number rather than date is a company-wide policy based on the fact that we release 13 issues a year rather than 12 'monthly' issues. Adding a month and year would complicate the number/naming process as at least two issues would have the same month and year leading to confusion.

Subject Joining the HTML5 party

From Sara Gee



HTML5 seems to be where all the action is and, as a relative newcomer to web design, I thought I should try and discover what it is all about.

I know there is a host of new tags but I have little clue as to how they should be used. Any suggestions or pointers that will help get me started on the road to HTML greatness? Thanks in advance for any help.

There are plenty of resources and books to help grasp the concepts of HTML5, Sara. It's not that far removed from HTML4, but there is still plenty to get your head around. A good book to kick off with is *Smashing HTML5* by Bill Sanders. This introduces HTML5 and the new tags before showing real-world examples. In addition to this, *Dive Into HTML5* is a great online guide

Join the conversation as it happens on Twitter  @webdesignermag
 Comment on the news and opinion  www.webdesignermag.co.uk
 Email the editorial team at  webdesigner@imagine-publishing.co.uk

by Mark Pilgrim worth checking out: <http://diveintohtml5.info>.

Adrian would welcome any constructive feedback.

Subject **Online Easy Listings**

From Adrian



I have created a simple online system called Online Easy Listings. It creates a simple HTML/CSS/Java page for using on Facebook with iFrame; it can be found at <http://on.fb.me/Abk2th>. It has default list headers, but these can be modified to create music, movies, photo or audiobook-focused lists. It's easy to use, 100 per cent online and, best of all, free! I would like you to review it and, if you like it, perhaps you could spread the word?

Thanks, guys.

Facebook users should take a look at the link and let us know what you think. We're sure that

Subject **Where's WD on Android?**

From Matthew



After reading many issues of your magazine I've seen great demand for an Android version of **WD**, but no response as to when, or even if, this will happen. After browsing the web I came across a site specialising in digital mags that are compatible across many platforms (including Android and iOS). I'm wondering why **Web Designer** isn't available. To my surprise, the Italian edition is available but not the English one!

An Android version of **Web Designer** has been mentioned before and, while not currently in production, it *will* happen in the near-future. Promise!



APPS MAGAZINE

Apps Magazine is our sister title dedicated to finding and reviewing the best - and the worst - iPhone, iPad and Android apps out there. Each issue the magazine brings the latest and greatest App Store and Android Market products with expert buying advice for a broad range of readers. Find out what's in the latest edition by visiting www.knowyourapps.com.

Comments from the Blog



Web Designer is always keen to hear from its readers, followers and visitors. Here we bring together a varied selection from the last month

Don said:

(re '5 top WordPress techniques')

A punch list of must-dos first out of the box. It's good to have a development routine.

Mike said:

(re 'Going 3D with WebGL')

Thanks a lot for this - it looks awesome. I made a 3D game in Macromedia Director 8 a long time ago, but now I'm into JavaScript programming. Never managed to write a 3D renderer in JS myself, but now that browsers are starting to support this kind of stuff I don't even need to.

Mark Simchock said:

(re 'Build responsive sites using the 320 and up framework')

This overview was helpful in terms of a tool for implementation - thanks. However, it would be good to see more discussion of the step prior and that decision-making process. For example, it said: 'Let's say that we don't want to show the complementary column's content if the screen width is smaller than 480 pixels.' That's a great idea, but then what? Just leave the extra column out? Don't get me wrong, I understand context (read: device) impacts experience. Nonetheless, if content is going to hit the editing room floor at 480 and below, perhaps it's not worthy of 480 and above either? Would it really be a sin to do a [whole] site in 480? At least then the UX would be 100 per cent consistent. In a multi-device world, is it really fair to expect someone to relearn a site over and over?

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Tackling HTML5 video

Ashraf is the director of product management at Brightcove, a global provider of cloud content services.

Previous employers include Nokia and Motorola, where he worked on digital video solutions, security features and web apps.



Ashraf Al-Karmi

Can HTML5 video iron out the kinks and dominate on mobile?

For developers, brands and broadcasters alike, getting video content to the largest possible audience is no longer a question of merely publishing on a website. Today's challenge is ensuring you can provide consistent video experiences across an increasingly complex range of Flash and HTML5 devices.

HTML5 video is vital for reaching the ever-expanding segment of today's mobile audience using iOS and Android-connected devices. When the iPad burst on to the scene in 2010, media publishers scrambled to figure out how to make their video available on the hot new consumer device. The cross-platform, cross-device nature of HTML5 continues to provide a strong case for working with HTML5, and developers are turning to it to reach users across a multitude of connected devices in the simplest way.

What's more, with recent news that Adobe is putting its future mobile video efforts behind HTML5 and ceasing development on mobile browser Flash, HTML5 is proving more than ever to be the future of online video. HTML5's promise lies in the idea that video is now thought of as a central asset for web content and is expressed as such in hypertext markup language. We've known for a long time that video is important, but it was never integrated into the fabric of the web in an intentional way until this update.

Its aim is to ultimately improve the interoperability of web experiences and, by making the video tag syntax standard across all browsers, publishers are able to simplify and standardise playback for any device via the browser. In theory, HTML5 means great things for developers and content publishers alike. For one thing, it aims to cut down the fragmentation of device and operating system-specific apps by allowing mobile web scalability for all platforms and form factors. Beyond this, having open standards-based video playback eliminates the need for downloads and updates of proprietary plug-ins and removing the necessity for a plug-in on startup means faster video experiences.

But for now it's far from being a be-all-and-end-all solution. In terms of maturity and robustness of interactive features, HTML5 is in its infancy. The challenge today is that HTML5 video is really only focused on the core function of playback. Playback is undoubtedly the foundation of great video experiences, but publishers want more holistic video experiences – elements like branded players,

playlists, advertising, analytics, audience profiling, calls to action and content protection. Right now, these more complex features have to be rebuilt from the ground up to work in the HTML5 environment.

But even consistent video playback isn't a guarantee with HTML5. New research we've conducted at Brightcove has shed light on inconsistencies across devices that could be harming the user experiences you're providing, as well as jeopardising your video advertising and analytics initiatives.

Our research discovered that consumers are accessing HTML5 video through nearly 20 different versions of iOS and Android operating systems and this affects the reliability of video playback and creates differences in advertising and analytics behaviour. The HTML5 video tag is supported in all major browsers and is just another HTML element that can be styled with CSS2 and JavaScript. But the facts indicate that any video player utilising the HTML5 video tag must account for major variances in playback behaviour.

Tests run by Brightcove into specific differences in HTML5 have yielded some surprising results. It turns out that significant numbers of a potential audience may not be able to see video playback at all because of the fragmentation of operating systems across devices. What's more they may see inexplicable delays and unexpected behaviour that distracts attention away from the content completely.

Basic functionality such as play/pause fires at different times and for different reasons across each device platform including various versions of iOS and Android operating systems. In addition, properties such as time and buffering length fluctuate and, at completion, some browsers report the video was paused and ended, while others report not paused and not ended.

Why does any of this matter? Video players using the HTML video tag have to provide a stable environment for analytics, otherwise advertising opportunities are in danger of being sacrificed. But our findings highlight major variances across video experiences for end-users and it's likely that few web developers and organisations are even aware these differences exist.

Even fewer have the skills to develop effective workarounds for these inconsistencies and yet the complexity of publishing video across HTML5-compatible devices will continue to grow as the distribution of operating systems and browsers further fragments.

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Accessibility in focus

Ross is the founder and managing director of Recite Me Ltd. With first-hand experience of dyslexia, and having grown frustrated with a lack of progress in the internet being made more accessible, he made it his business to bring equality to the web.



**Ross
Linnett**

Accessible sites are not only ethical, but sensible business

As someone who grew up with dyslexia, but didn't actually know it until I was at university, I'm very aware of the need to make sure that people with special needs are taken into consideration when offering products and services. In an age when all shops must offer disabled access and special measures are in place for almost every conceivable condition, it's amazing how many companies and organisations continue to ignore the needs of a considerable number of online customers.

Computer-based solutions to help people with visual impairment or dyslexia are nothing new and they certainly made a big difference to my own learning once my condition had been identified, but for the most part they have usually been designed for a single computer; this means they're of no use if you're away from your own PC or Mac. Government best practice guidelines for website design have also been in place for several years now, but the available solutions were often too expensive or complicated to implement.

What many companies and organisations fail to realise is that, if you don't have accessibility tools integrated into your website, you're potentially missing out on more than ten per cent of the population. With approximately 6 million dyslexia sufferers and 2 million sight-impaired people in the United Kingdom alone, this is a substantial chunk of the market that eCommerce retailers – or indeed any other website designed for public consumption – simply can't afford to ignore.

Recite is the result of an idea that grew from my own frustration with the status quo. Although I came up with the concept a few years ago, developing technology and increasing demand – spurred on by raised awareness of the issue – convinced me that we could make it work. My vision was to come up with a product that was simple and intuitive for the end-user, but also easy to implement for the website owner. It offers web designers and site owners a ready-made solution that has been developed and tested by people with real-life experience of these conditions.

The first Recite product, which was launched in early 2011, is a platform that can make new and existing websites accessible to dyslexic and visually impaired users. It features a wide range of tools including magnified plain text view, a colour-coding system, text-to-speech capability as well as a feature that can translate text into a variety of languages. The second phase, which will be coming out in 2012, will be a more personal product to help individual users make the best use of both the websites they are visiting and the software applications from any computer.

Recite is of course a business, but it's also the fulfilment of a long-term personal ambition to help meet the requirements of dyslexic and visually impaired users, while also educating businesses and organisations on the need to act. The current W3C AA guidelines on web accessibility are just that – guidelines – with no force in law, but the government has indicated this may change if things don't improve during 2012, so all the more reason to get the message out there and provide a solution for those in need.

W3C compliance used to be a pretty complicated thing to get right, with implications for the look and feel of a website, but Recite means that accessibility can be seamlessly integrated into new or existing sites

by inserting just a single line of code. The language capability also helps to open up websites to new audiences across international borders. If you don't act to make your site more accessible, you're potentially missing out on a large number of visitors and would-be customers who could be bringing revenue to your company in these tough economic times.

Whichever solution is chosen, the most important thing is that companies and organisations act on this issue as soon as possible. Legislation can be a good thing, but it does bring its own problems and, as a result, is rightly being kept in reserve as a last resort. The way I see it, if you comply before it becomes law, everyone wins.

To find out more about Recite, and to perhaps give the service a try for yourself, pay a visit to <http://reciteme.com>.

**☞ If you don't have
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you're potentially missing out
on more than ten per cent
of the population ☞**

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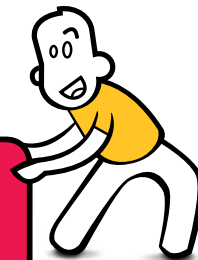
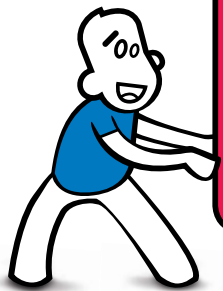
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3 Discover how to style webpages using CSS3 and HTML5. This tome contains 350 ready-to-use patterns (CSS3 and HTML5 code snippets), which can be dropped straight into a design.

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4 The neat and portable Doxie Go means that you can now scan documents wherever you are. Simply charge it up, turn it on and get scanning. The device can sync with a desktop, iPhone, iPad or the cloud.

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My Broken Bike

Effects used: Cross Process, Vignette, and Instant Film. Added a Title as a final touch.

Powerline AV
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www.trendnet.com

5 If you want a network in minutes then a set of 'homeplugs' is the answer. These two compact plugs work together to create a high-speed network for up to five connections.

Sky Wizard

£35/\$75

www.silverlit.com

6 A toy helicopter that is controlled by a smartphone sounds like a must-have to us. The Sky Wizard offers multi-directional flying and a 'gyro directional stabiliser' for easy control. Compatible with iPhone 3 and 4, iPod touch, iPad 1 and 2, plus Android devices.

Kangol C.VOX jacket

£60

www.kangol.com

7 Headwear specialist Kangol has brought out a range of jackets with its integrated C.VOX speaker technology. The incorporated headphone system allows you to seamlessly listen to your music on the move, complete with concealed zips inside the neck so you can tidy your headphones away when not in use.

PlayStation Vita

£230/\$250 (Wi-Fi only)

<http://uk.playstation.com/psvita>

8 Just in case you didn't know, the Vita is the next generation of PlayStation handheld. The device comes with a five-inch screen, 512MB of RAM, 128MB of VRAM, rear touchpad plus front and rear cameras.



🔊 This book is a great resource for those looking to make the switch from Flash to HTML5 🔊

7

Motorola Razr
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9 This is a smartphone which is packed with both style and substance. Powered by a dual-core 1.2GHz processor and Android 2.3, the Razr sports a super-thin, streamlined design, an 8MP camera and Flash support.

Total 911
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10 If you are going to get a sports car it might as well be a Porsche. Check out our sister mag, **Total 911**, for great features, guides, tests and reviews. Even for those of us who can't afford one yet, we can always pick out the model we'll be driving one day...



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A simple app that fetches a selection of your latest Google Analytics. On offer are three screens: the Dashboard, which provides a summary of stats; Visitors, to see where people are coming from; and Traffic Sources to see how users get to your site.



8



9



11

Foundation HTML5 Animation with JavaScript
£31/\$40
www.apress.com

11 This book is a great resource for those looking to make the switch from Flash to HTML5; it's going to happen eventually. Discover how to create animations, games and apps for browsers and mobile devices.

Meta 150mm ruler
£8

<http://metastationery.com>

12 Good design starts at the planning stage and for those who still like to get hands on with pen and paper this 150mm pixel ruler makes for a great companion. On offer are four sizes: 150px, 300px, 600px and 1,200px.

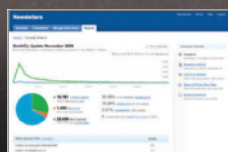
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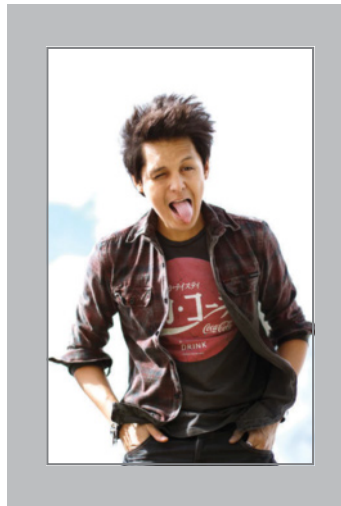
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Nerisson

www.nerisson.fr

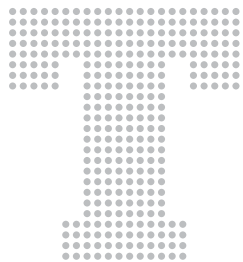
Development technologies WordPress, HTML5, CSS, JavaScript, jQuery, AJAX, Deeplinking



Designer **Jimmy Raheriarisoa (in-house)**

www.nerisson.fr

This pared-back portfolio oozes style and is the perfect portal into the artist's psyche



There is no doubting that this website is uber-cool. From the moment you arrive, the design and elements shout sleek and minimalist, although discovering what the site is about takes a little investigation. Piecing together the gorgeously designed CV and a few facts about past experiences, you learn that Nerisson is the portfolio of Jimmy Raheriarisoa, showing off his design skills in both official and unofficial work.

The site is pretty straightforward and easy to navigate, with a host of clear call-to-actions that you can't help but click on. Every aspect of the design has been put in place to help the visitor see as much of Jimmy's work as possible.

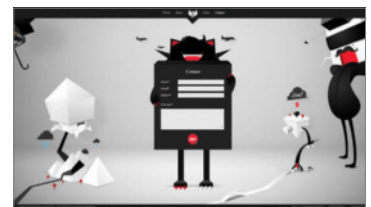
After viewing some of his projects it is obvious this guy has talent, but while it looks great, it would be beneficial to have a bit more information about the illustration/toy/iconography, giving us a little more background on the piece and whether it was paid work etc. This portfolio site is a great package to show off some great design - check it out!

From the moment you arrive, the design shouts sleek and minimalist



<Above>

• Let yourself be distracted by the imagery as you explore Jimmy's online portfolio

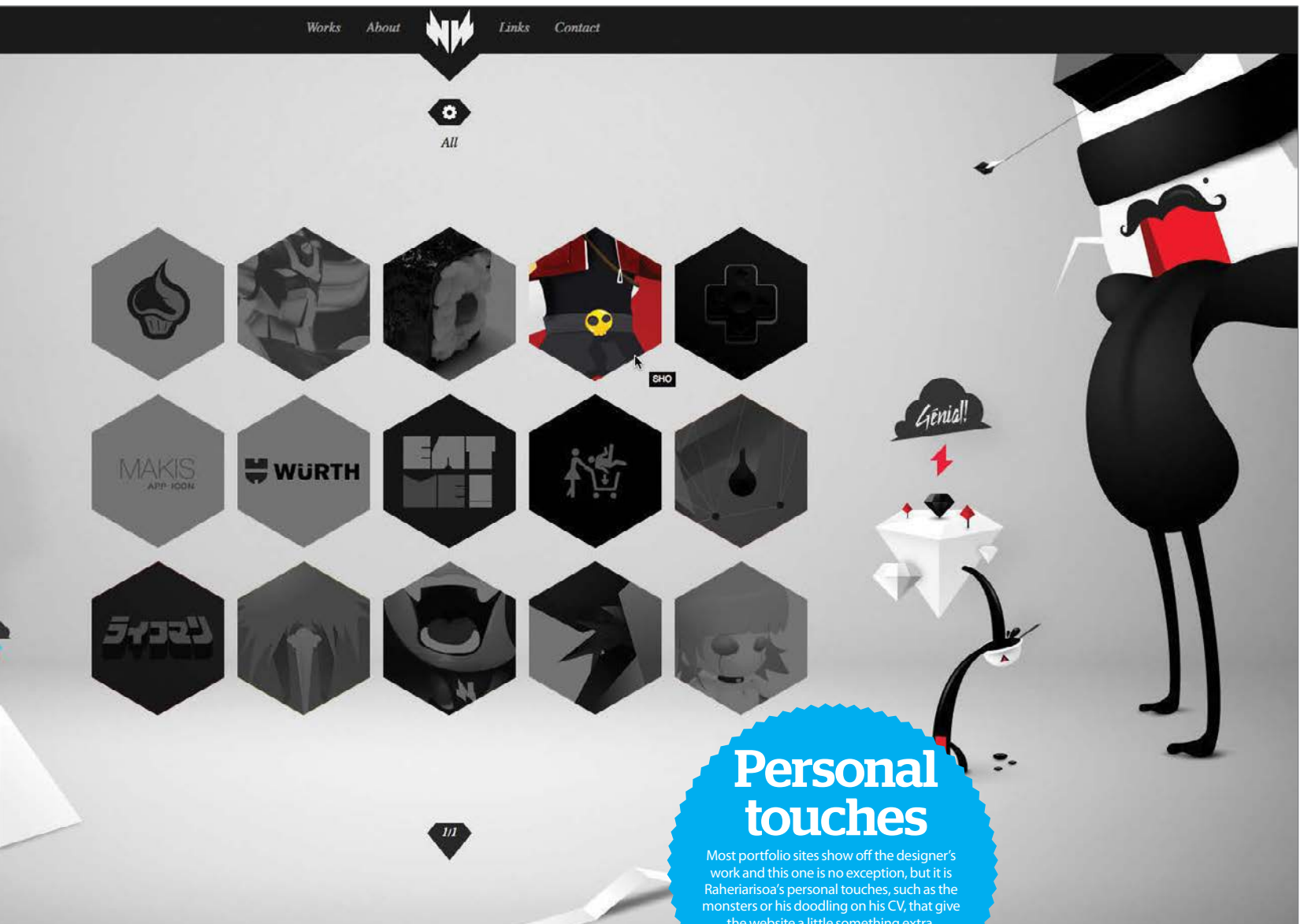


<Above>

• In case you don't want to scroll through there is also a simple navigation menu provided

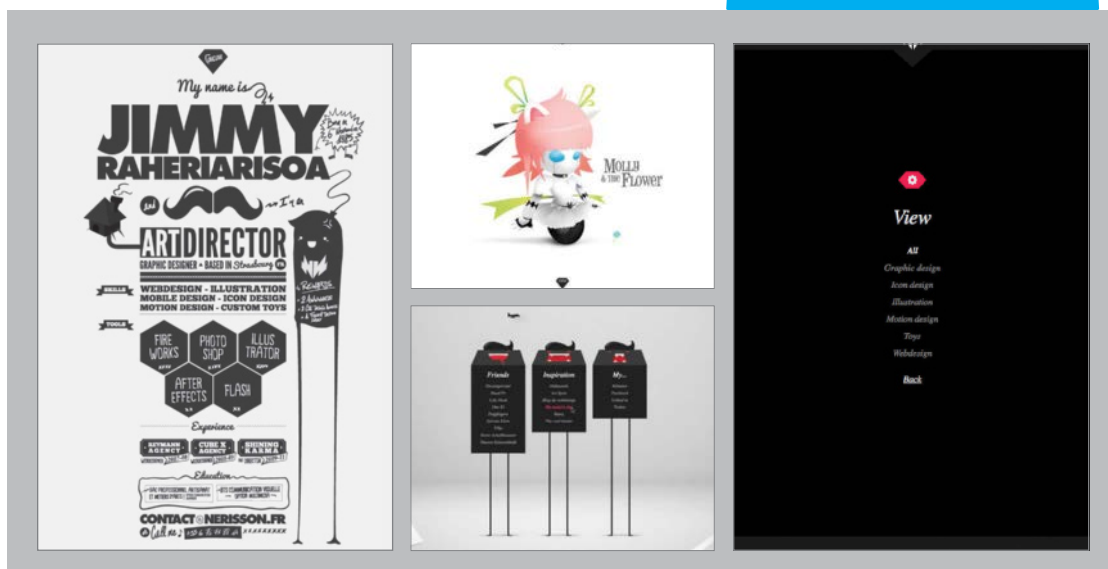


#ED1C31 #1B1B1B #E8233E #FFFFFF #EFEFEF



Personal touches

Most portfolio sites show off the designer's work and this one is no exception, but it is Raheriarisoa's personal touches, such as the monsters or his doodling on his CV, that give the website a little something extra.



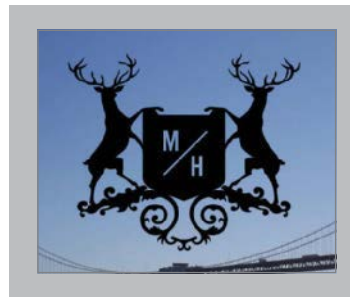
<Left, clockwise, from far left>

- The one-page scrollable CV really brings his work to life thanks to its original styling
- One example from Jimmy's portfolio
- The limited colour palette keeps things ultra-chic
- Even the loading page shows off his creativity, although it appears after every click

Slavery Footprint

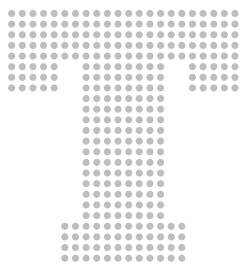
<http://slaveryfootprint.org>

Development technologies HTML5, jQuery, CSS



Designer **MTZHF**
<http://mtzhf.com>

A site that really opens your eyes to how your lifestyle impacts the rest of the planet



The idea of discovering how many slaves work for you is how this site pulls you in, but what makes you stay is the amazing animation, fascinating facts and the interactive survey.

There are two parts to this site: the initial 'What? Slaves work for me?' entry page and the survey. Both follow the same distinct tone and design but can't be confused. The initial page is a vibrant and colourful history lesson on the slave trade and gives you a better understanding of why to take the survey. The scrolling method has been

designed so it looks as though hands are placing the paragraphs as you read – it is a nice touch but, be warned, once you complete the survey, any time you try and go back to this homescreen you'll be redirected to the results – annoying if you need screengrabs!

The survey itself is pretty simple. The questions are straightforward and the design and occasional animation are drawn lovingly. To get a clearer understanding of your life the website at times asks you to be specific about your buying behaviours and it seems a shame they often use sliders on these occasions as it's a reminder you are doing a general survey. All in all a simple but enlightening site that anyone can use to see their impact on the world.

The questions are straightforward and the design is drawn lovingly

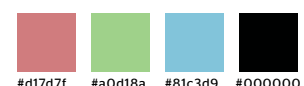
SUPER SURVEY

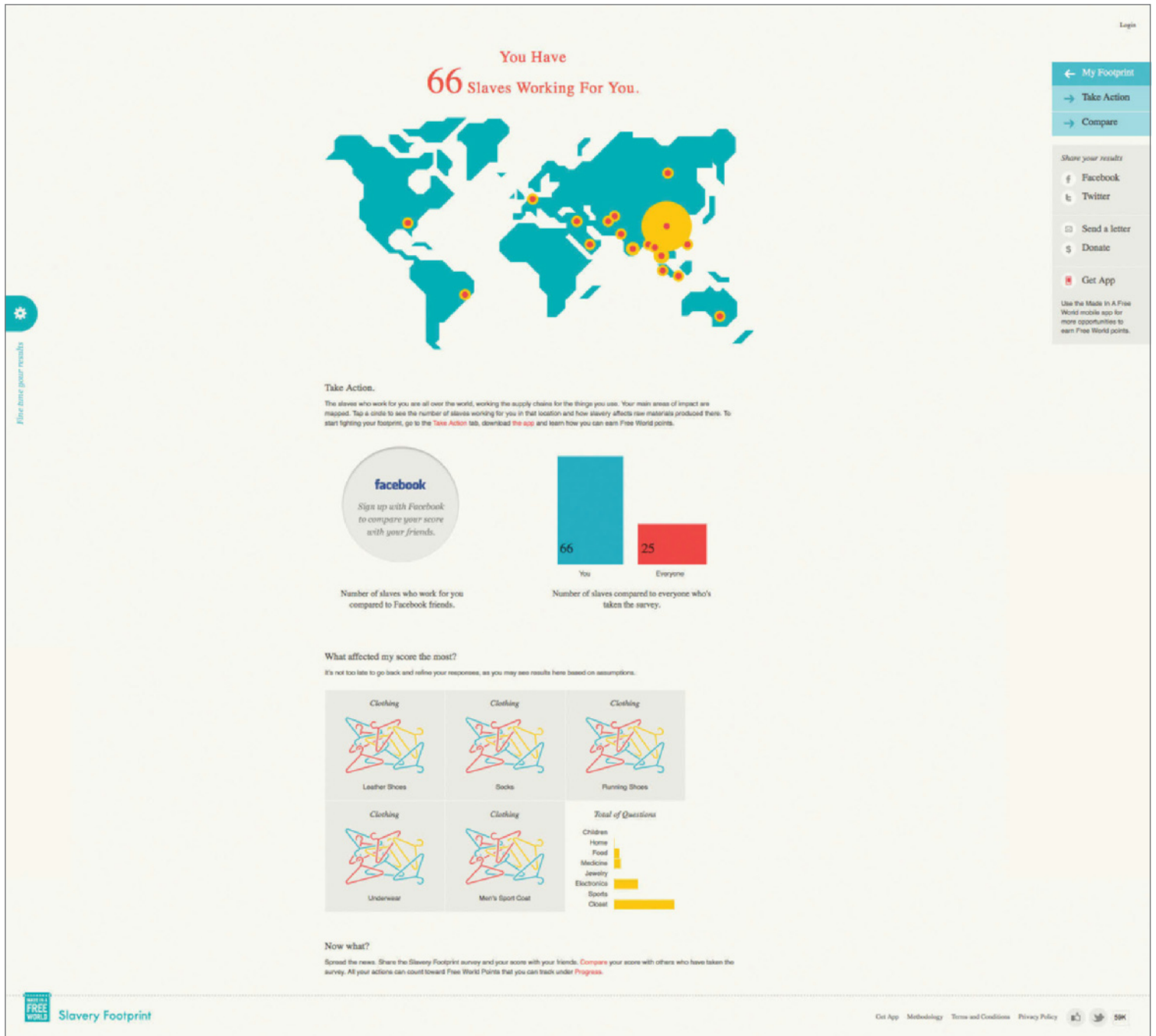
The survey is why people visit the site; whether you want a high or low count you leave with an education and it's a great form of user interaction.



<Above, top to bottom>

- The lovingly drawn imagery can be found everywhere when you explore the site
- Helping hands guide you through a lesson in modern slavery and how it affects all of us
- The facts that are posted around the site give the design a serious yet relatable touch
- Now and then some of the specifics let down the look and feel of the website





<Above>
• Who knew that buying everyday products and owning a few too many electrical goods could result in 49 slaves?

<Left, from left to right>
• Seamless drag-and-drop functionality is used to bring the designs to life
• The not-for-profit organisation has recently allowed for more specific geolocation searches to give visitors a more accurate score

Synthview

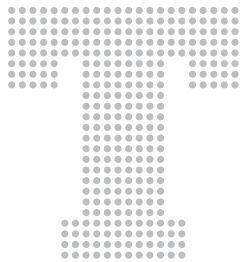
<http://typography.synthview.com>

Development technologies PHP, XHTML, CSS, jQuery



Designer **Jan Tonellato**
www.synthview.com

The development of a new font has never been captured in such an innovative way



The age-old question of **which font to use never goes away**. Even when one is finally chosen it isn't always the most effective for all situations. A sentence that looked great on a testing site, for instance, can suddenly transform into a kerning nightmare in your own header etc. Luckily, Jan

Tonellato has overcome this concern by providing the comprehensive design and development of the original font Novecento on this website.

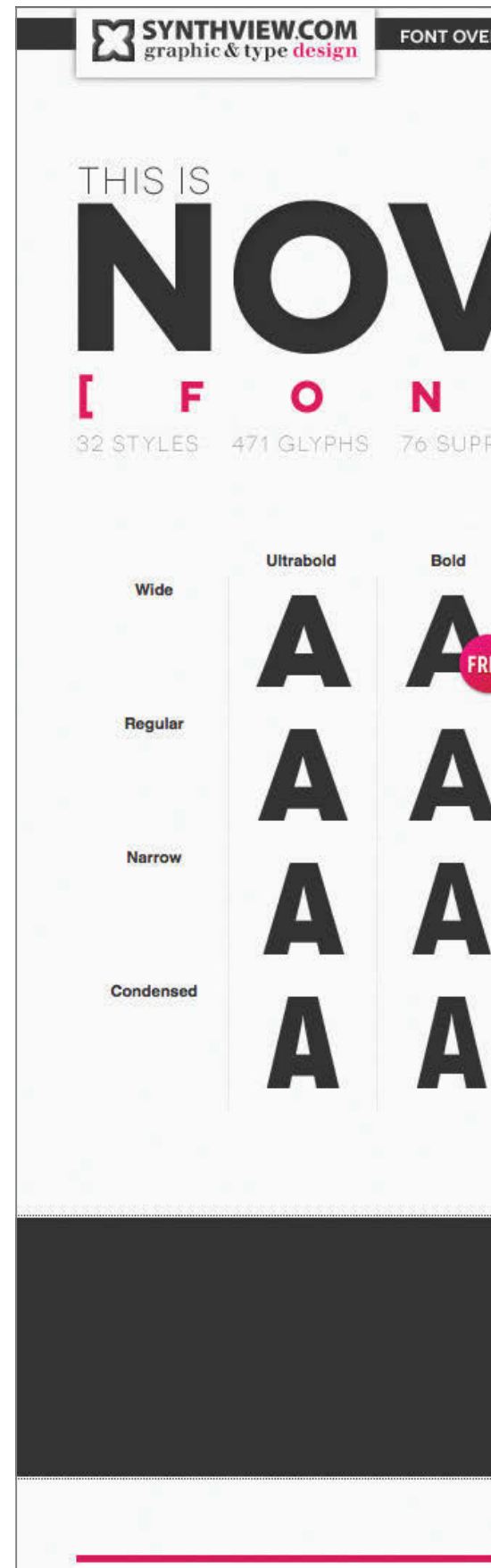
This typeface is specifically designed to be used for headlines, visual identities or short sentences. Lighter faces provide a more contemporary look and feel, while the bolder ones definitely have more retro overtones.

<http://typography.synthview.com> may look like a simple site promoting a new font, but Jan has developed it from scratch and has even vetoed ready-made jQuery plug-ins. The result is a stylish mini-site that has four distinct sections: a font overview, glyph table, try-and-buy area and feedback. Each section is seamless thanks to the use of colour and, of course, the typeface.

With just a three-tone palette, the colours are vibrant enough to grab attention without causing a headache and the mix of Myriad Pro alongside Novecento makes the latter stand out. The only area that may play with the eyes is the try-and-buy section; designed to follow your cursor, it gets disjointed and hard to read, especially with the black on a pink background.

Overall though the site offers an in-depth overview of a versatile new font.

Each section is seamless thanks to the use of colour and, of course, the typeface



THE FONT IS KING

This microsite has been specifically developed to promote Novecento and it performs its job admirably – simple yet effective.

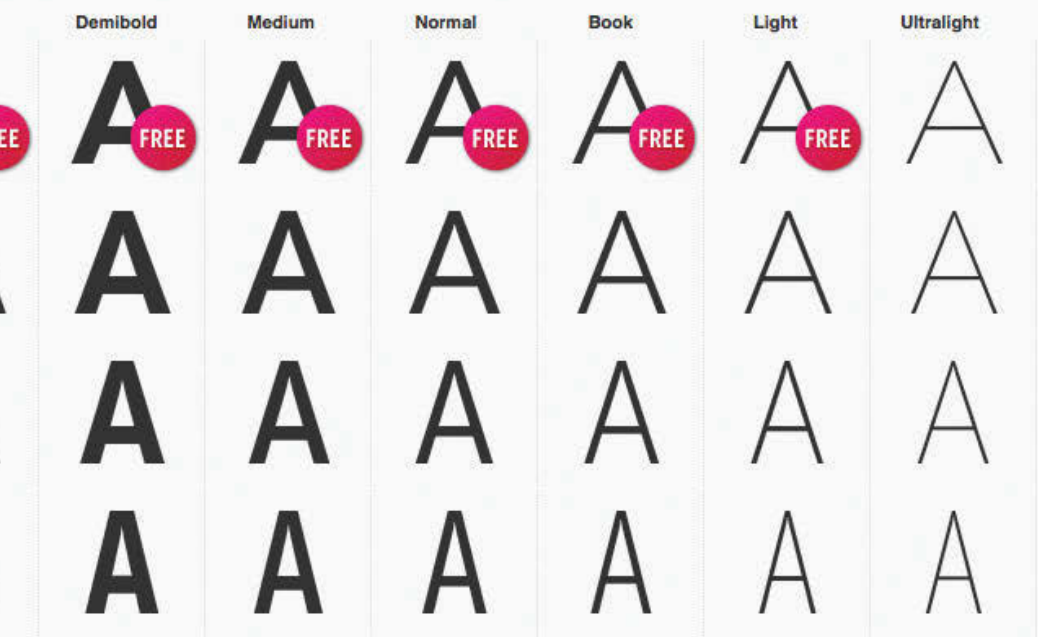


VIEW GLYPHS TABLE DOWNLOAD/BUY FEEDBACK

NOVECENTO

T • F A M I L Y]

SUPPORTED LANGUAGES 12 OPENTYPE FEATURES OTF & WEBFONT VERSIONS



<Above, top to bottom>

- Understanding how a font was inspired and developed gives it much more substance
- The try-and-buy section has movable shadows that follow the cursor and mess with your eyes!
- This well-known brief sentence illustrates every character of the font in its standard state

<Left>

- The homepage opens on to the new font in varying weights, making sure no visitor can miss it

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Kicking up a stink

Web Designer makes the short haul to London to talk with the creative geniuses at Stinkdigital. Hear how they struggled to get started, why they're very much pro open standards and about the project that captured the attention of Kanye West and 50 Cent

who Stinkdigital **what** Interactive innovators creating engaging interactive experiences
where 155-157 Farringdon Road, London, EC1R 3AD **web** <http://stinkdigital.com>



tinkdigital is an interactive creative company consisting of developers, animators, designers, digital producers, plus film producers and directors who work closely together to build innovative and engaging interactive experiences for advertising agencies and brands.

Since opening just three years ago, they have won a Cannes Grand Prix, a Webby Award and an FWA People's Choice Site of the Year award. Their work has also been continually recognised by the Cannes Lions, *The One Show*, Eurobest, the FWA and others.

Employees primarily come from digital agencies, production houses and design outfits. Stinkdigital opened in London in 2009 and expanded to New

York in 2010. The combined full-time workforces of both offices is now 40, however their pipeline can increase to as many as 80 full-time staffers and trusted freelancers depending on the project at hand.

Their core competencies begin with interactive creative, concepting and design and continue through to high-end execution and build. Because Stinkdigital is the offshoot of one of the world's biggest advertising film production companies - Stink - they often get asked to produce large, film-led interactive campaigns. That said, as a company, they make all types of online experience, including large-scale HTML5 builds, interactive installation pieces and Arduino-powered electronics - the fun for them really is in the variety and the opportunity to innovate or wow.

Stinkdigital is a relative newcomer to the industry. Founder and MD Mark Pytlík gives an insight into how



Key clients

Ultimat Vodka: Social Life Audit

Philips: Obsessed With Sound

ASOS: Urban Tour AW11

Wrangler: Mark Your Territory

Diesel: Diesel Island Constitution

the agency has progressed since its uncertain early days. "We've evolved pretty quickly over the years, growing from a team of six that started in one tiny London office to a team of about 40 across larger offices in London and New York. It wasn't an easy beginning, though. We launched our company in the middle of a recession in January 2009 and didn't see a single brief for the first six weeks. That was a scary period, and there was a lot of doubt that perhaps we'd misjudged the market. But then a brief from Tribal DDB Amsterdam came through the door for a project for Philips. It was an interactive film for Philips' 21:9 TV range. We pitched an idea with one of our directors, Adam Berg, and the subsequent piece (which was called *Carousel*) kind of blew up the internet. Within the first three weeks of it going live, we got all kinds of crazy attention, including mentions from Kanye West

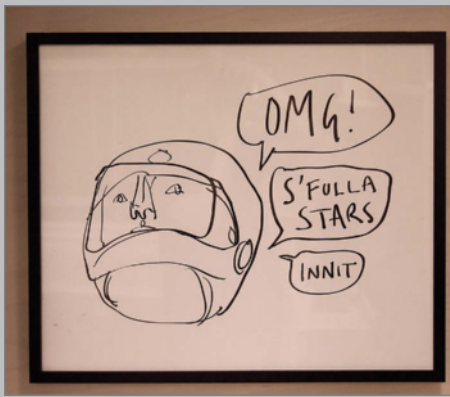
🔊 I think 2011 has been our strongest year, creatively. I think we've done a lot of things that have given us different dimensions 🔊

and Ashton Kutcher. Weirdly enough, 50 Cent went on to make a music video inspired by it. And we got constant emails from agents in Hollywood looking to get in touch with Adam. The piece would become the first-ever interactive film to win the Grand Prix in the Film category at Cannes. Although it still took some time from that point onwards, that project undoubtedly put us on the map.

"I'd like to think that a lot of the other major milestones have come more recently. I think 2011 has

been our strongest year, creatively. I think we've done a lot of things that have all given us slightly different dimensions. If I had to choose one project, it would probably be *Urban Tour* (for ASOS), another interactive film which is easily one of the most ambitious and complicated things we've ever done."

Pytlík goes on to explain how the agency name was easy to choose and how it has evolved from its original incarnation. "We're the digital offshoot of a larger film production company called Stink, so,



Stinkdigital timeline

Established 2009
Founder Mark Pytlik



March 2009
Release first major project, *Carousel*, for Philips directed by Adam Berg.



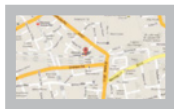
December 2009
Stinkdigital named production company of the year by *Boards* magazine.

2009

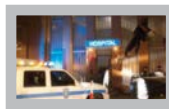
Number of employees

6

January 2009
Stinkdigital London opens in a small office in Hackney with an office of six.



June 2009
Carousel wins the Film Grand Prix at Cannes.



2010

May 2010
Stinkdigital New York launches with small staff of five, fronted by executive producer Stefan Dufgran.



It's a very competitive landscape at the moment and each project is usually only awarded after a pitch or bid process

frankly, it didn't take very long to arrive at the name Stinkdigital. All that said, when we started, we referred to ourselves as 'Stink Digital' (two words), and we've only recently taken the step of condensing that into one. There are a few reasons why we've made that change, but maybe one of the most interesting is because 'stinkdigital' is our handle in various places on the internet (whether Twitter, Facebook, Vimeo, etc) and it felt appropriate and kind of progressive to reflect that in our company name."

Of course, an agency's online presence is its window to the world and needs to make the right

impression. Pytlik affirms its significance, but rues the lack of time they can dedicate to their own due to external projects. "I think any agency's site is extremely important, which is why we're mildly embarrassed that our own site has been a holding page for so long! (What's that old saying about the cobbler's kids always being barefoot?) There isn't really any reason for it other than the fact that 2011 was so busy we simply didn't get a chance to take a clear run at a new site. That said, it's well underway now, and we're pretty pleased about how it's coming along. In fact, we're hoping it'll be live by the time you read this."

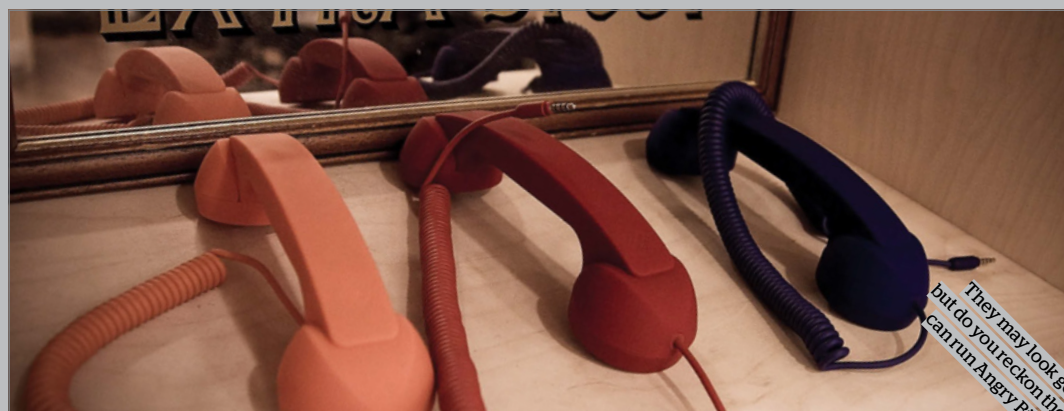
Stinkdigital and big brands are good friends. James Britton, executive producer (London), tells us how the agency's level of craftsmanship and reputation has helped bring in new clients and projects. "We've quite quickly built a global reputation for the work that we do, and the level of craftsmanship that we bring to our projects. For the most part, when an agency or new client gets in touch, it's because they've seen one of our recent pieces of work, and that the work perhaps has similarities with a concept that they're hoping to bring to life. It's a very competitive landscape at the moment though, and each project is usually only awarded after a pitch or bid process against one or two other companies.

"We're also fortunate enough to represent a roster of world-class film directors and will often be approached with a view to an agency or client wanting to work with them. Many of our directors are

James Britton, Executive Producer & Martin Narrey, Senior Producer



James Bush, Creative Technologist



They may look good but do you reckon they can run Angry Birds?



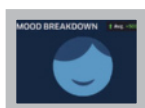
Shot from a project for BBC Earth Films



This lot pride themselves on having the latest retro hairstyles



December 2010
Lexus: *Dark Ride* wins FWA People's Choice Award. London now has around 12 full-time staff.



September 2011
Stinkdigital New York launches Ultimate Social Life Audit with Amalgamated Advertising. Adage names it one of the top ten social-media campaigns of the year.

December 2011
Stinkdigital finishes second in *Campaign Magazine's* production company of the year accolades.

Number of employees
40

2011

2012

Number of employees
12

December 2010
Stink/Stinkdigital named in top five production companies in the world by *Creativity Magazine*.



October 2011
ASOS: *Urban Tour* (directed by Sebastian Strasser) launches in London. Millions see it in first week.



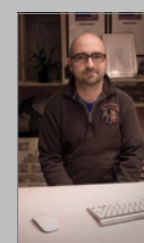
January 2012
Stinkdigital launches Stinkdigital Arts, a new offshoot dedicated to working with a small roster of digital artists and specialists.

embracing the potential of interactive experiences and we continue to challenge each other to find new ways to bring ideas to life."

With such an impressive pedigree and portfolio Stinkdigital can afford to pick and choose the projects that most excite them. Britton explains the process of selecting new jobs. "There are very few projects that would be classified as unsuitable, although admittedly we don't typically get involved in straight-up production of things like banners and emails. The real benchmark is creativity. We've always tried to be selective about the brands and agencies we've worked with, and there are a few questions we always ask ourselves when a new project arrives: is there a good idea at the heart of it? Is there a problem for us to solve? Is there a legitimate opportunity for us to innovate and do something that we've never done before? If the answer to all those questions is yes, then

size isn't really too important to us; the most important thing is that it gets the team here excited."

With a project signed and sealed it's time to deliver. Britton reveals the system used at the agency. "We maintain a relatively flat structure at Stinkdigital, and there are a few key people who will have a hand in all of our work. We'll often get involved in projects at a very early stage, and will play a significant role in developing ideas and concepts with the client. At that point, everyone will share ideas and then, when we arrive at a solution, we'll build a team to best service that specific project, drawing on the specialisms we have in the studio. Our approach is always to lead with the idea and then propose a technical solution that best serves the experience we're trying to deliver. Typical project teams include a combination of creatives, designers, interactive developers, motion designers, producers and creative technologists".



industry insight

Ian McGregor, lead developer, Stinkdigital

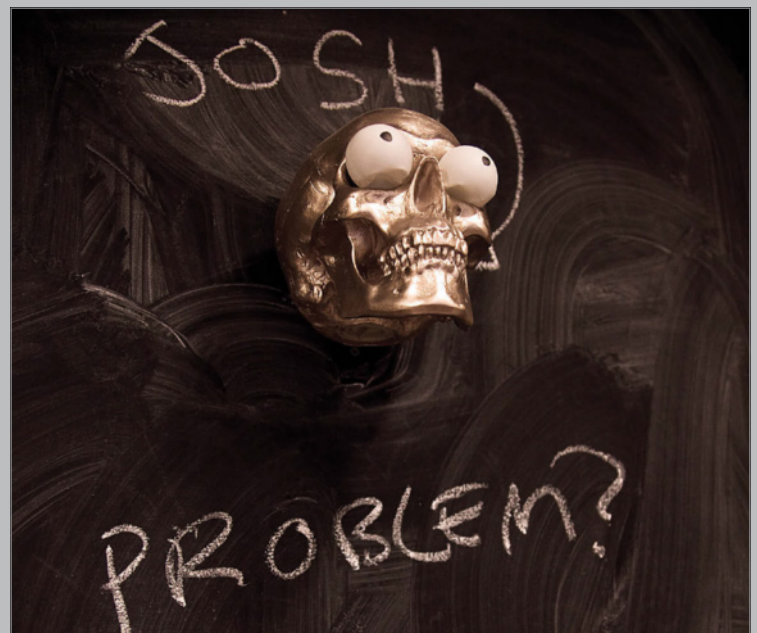
"So-called 'back-end' technologies such as PHP, Java, .NET and MySQL are often the unsung heroes in our projects"



A cool and designer office
just wouldn't look right
without an array of iMacs



Ian McGregor, lead
developer of Stinkdigital
who has a penchant for Flash



Flash plays a big part in many of the agency's projects. Lead developer, Ian McGregor, explains some of the plus-points of working with the platform that can cause some division in the development field. "For us, the strength of Flash lies in its capabilities for interactive video, gamified experiences, 3D and cross-browser support. Flash seems to encompass a powerful concoction of the creative and technical sides of programming, with many ActionScript developers possessing a high level of skill in both creative areas such as particle effects, 3D and game design, and more underlying technical skills such as implementing design patterns and refactoring.

"Additionally, there is also a good pool of excellent programmers who are able to code complicated and robust applications in ActionScript."

Flash is just one tool that Stinkdigital uses to get ahead. McGregor reveals the other key technologies that make the grade. "Film and motion design are obviously key for us. Having such a strong film production capability in-house enables us to shoot

...many different technologies working in harmony - that, for us, is what it's all about

with interactive in mind, using tools such as Phantom cameras, Motion Control and/or bespoke camera bodies with specific lenses to achieve what we want to interactively. In postproduction we often use techniques such as motion tracking to do some very powerful things with interactive film.

"So-called 'back-end' technologies such as PHP, Java, .NET and MySQL are often the unsung heroes in our projects. Whether used to manipulate data, access third-party APIs or process audio and video on the fly, these are very powerful tools that we couldn't do half our projects without.

"For some projects, JavaScript/HTML/CSS is the perfect fit, and as the capabilities of these languages expand then so does the scope for their use in creative applications. We've been using these

technologies from day one, and now we're getting to the point where we're producing work with them that can stand shoulder to shoulder with our Flash work.

"We also use activeCollab for its project management functions, and our company is a Google Apps company, so everyone in the studio uses Google Documents for collaborative working. We also still use plenty of pen and paper! Overall it's important to note that most of the work that we produce involves many different technologies working in harmony - that, for us, is what it's all about."

Once a project reaches completion the next stage is to pass over to the client. Britton steps in to explain the after-care process. "The support we provide once a project has launched differs from client to client. Many of the projects we work on are developed in



SOCIAL LIFE AUDIT

BY
Ultimat Vodka
FROM THE CREATORS OF PATRÓN.

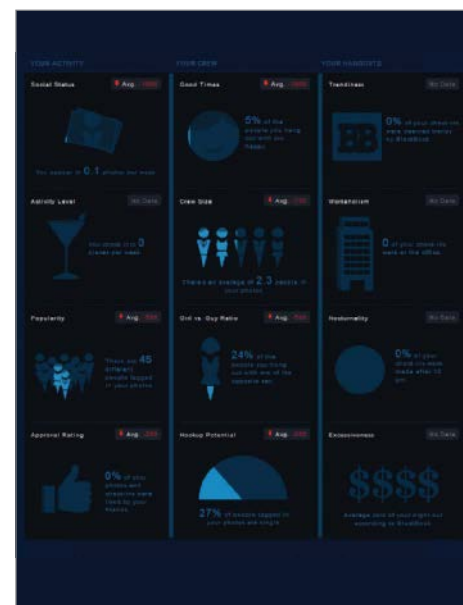
The first ever online application that analyzes your offline social life.

f GET STARTED

Social Life Audit does not store any of your personal information or photos. We do not post anything to your profile without your permission. Read our privacy policy for more information. Please only share site content with people of legal drinking age.

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KEY PROJECT

Ultimat Vodka: Social Life Audit

The Social Life Audit uses Face.com's facial-recognition API to analyse an individual's Facebook photos and Facebook Places check-ins. The program then scores these social life assets, giving a pass/fail grade depending on the score. Personalised infographics further illustrate the scoring system, using categories such as Gender Ratio, Average Mood and Social Status. To see it in action, go to www.sociallifeaudit.com.

support of advertising campaigns and often need to be maintained with updates to content. We usually aim to produce admin tools and documentation for our clients that enable them to manage things themselves, but in some cases we'll continue to be involved in projects for several weeks, or even months, after an experience has been launched. We also face the ongoing challenge of ensuring the projects we deliver continue to work on third-party platforms. For instance, Facebook, among others, keeps us on our toes with ever-changing updates."

HTML5, CSS3 and jQuery have been touted as technologies to supersede the Flash platform. Developer Magnus Dahlstrand reveals that Stinkdigital is an advocate of open standards and how they are slowly being introduced into their projects. "We're developing more and more projects using HTML, CSS and JavaScript; one example is Diesel Island FW11 (www.diesel.com/island), which, while still relying on lots of video content, is built using techniques from the emerging web standards of HTML5.

"There's a lot of promise in these technologies and we're pro open standards, so we'll use HTML5 for projects where it's a viable solution. Unfortunately the platform support is not yet as mature as it is for Flash, but with Internet Explorer joining the standards parade and silent auto updating becoming a de facto standard, the compatibility problems presented by old browsers should reduce in the coming years.

"We're also using jQuery, but while it's great for DOM handling and dynamic content, the higher-profile HTML5 websites still make use of Canvas and WebGL and couldn't have been made with jQuery alone. So knowledge of both JavaScript and helper-libraries such as jQuery is essential for our team."

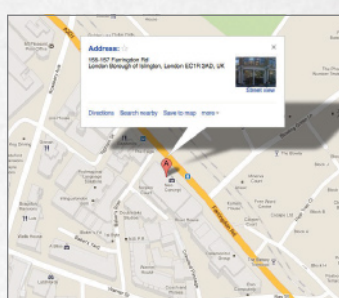
Dahlstrand goes on to explain the considerations involved in designing and developing for mobile platforms. "It all comes down to the project and its brief, but we're using progressive enhancement and graceful degradation methods as much as possible. The mobile-first approach is interesting, but with more and more mobiles getting bigger screens and





While some might see such stuff as junk, creative agencies see it as objects of inspiration

STINKDIGITAL



WEB.....<http://stinkdigital.com>
 FOUNDER.....Mark Pytlik, Stink Ltd
 YEARFOUNDED.....2009
 CURRENTEMPLOYEES.....
 25 in London, 15 in New York
 LOCATIONS.....London, New York

SERVICES

> Creative, filmmaking,
 design and development

☛ We usually know pretty early on if something is going to have mass appeal ☛

better browsers, experiencing a site on mobile won't differ as much from the desktop as it used to be going forward. To make sure there's always a fallback for older devices a 'content first' approach might be the way to go - having the experience being based on the content and not necessarily a mobile version of the platform.

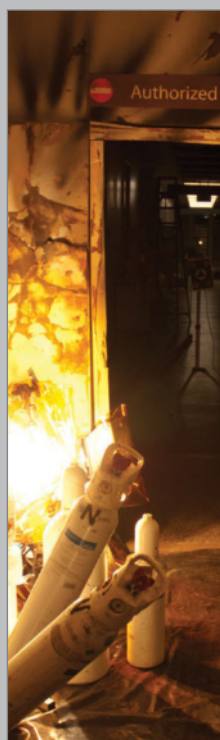
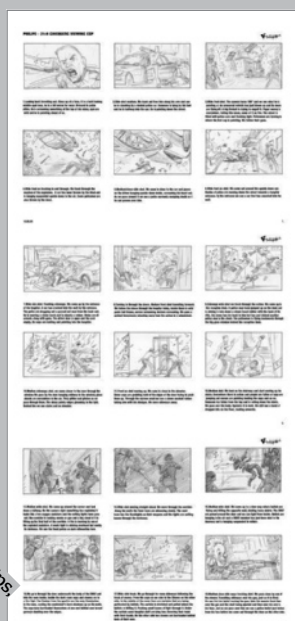
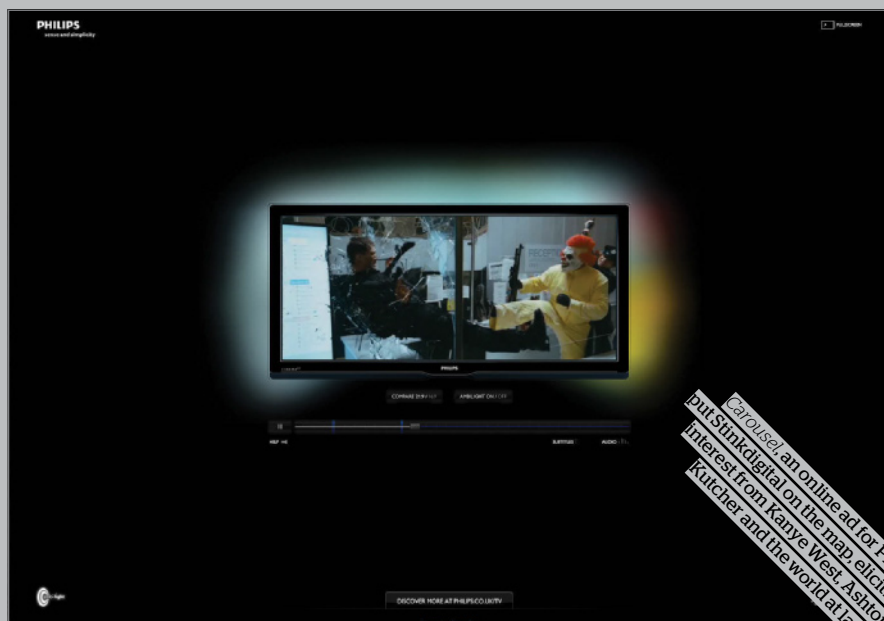
"Having one site that adapts to its environment is definitely viable, but it's important to keep in mind that the mobile and desktop platforms will usually need to be treated differently, especially from a UX point-of-view. The interactions we're used to and love on the mobile platform don't work as well on the desktop, and the same applies the other way round; touch usage is one major consideration on portable devices, for example."

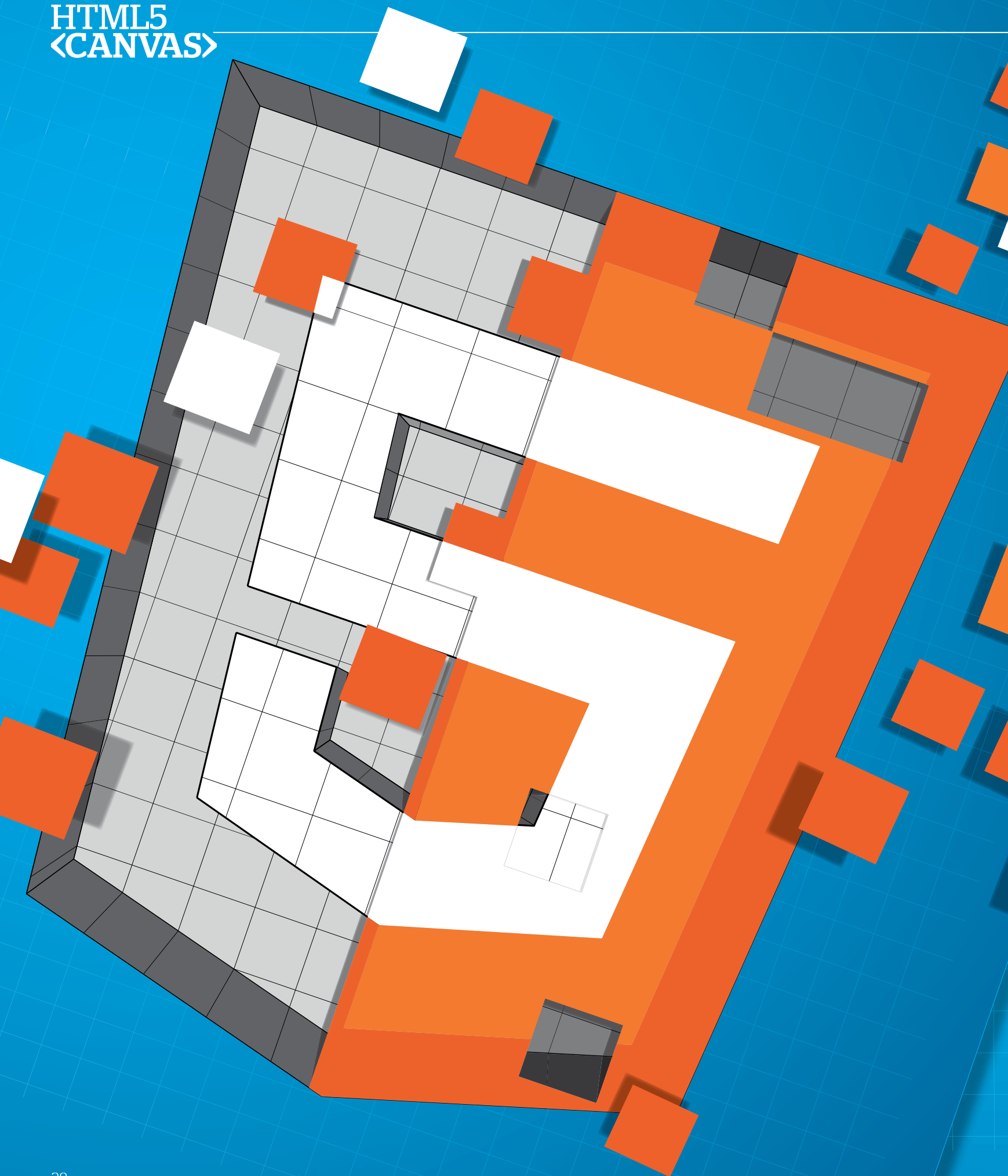
A completed project needs to be seen; founder Mark Pytlik returns to reveal how a combination of SEO and analytics are just two of the key factors that help promote their sites across the web.

"The type of work we do tends to be larger campaign ignition point work, so while SEO is certainly a factor, a lot of any given project's success tends to rely more on how it fits into the overall campaign - whether there's been any external media spend or PR, whether it's accessible, and - of course - whether it's actually any good!

"We usually know pretty early on if something is going to have mass appeal; our own suspicions about the success of various projects tend to be confirmed within the first day of it going live. When a project or an idea is really good, the best thing you can do is to make sure you've covered the basics in terms of SEO, accessibility, etc, and then just to let it do its thing out in the world.

"Of course, we also often look to information gleaned from analytics to confirm or deny different creative approaches or UX ideas on various projects, and we always use what we've learnt to inform our future work."







HTML5 <CANVAS>

AS A PIVOTAL ELEMENT WITHIN MODERN WEB DESIGN, ROB HAWKES OFFERS A SPECIAL OVERVIEW OF WHAT THE CANVAS TAG REALLY IS, HOW IT WORKS AND THE WAYS IN WHICH IT IS ALREADY PUSHING CREATIVE BOUNDARIES

The HTML5 Canvas element is arguably the most important addition to the next-gen specification, providing an array of possibilities for bringing graphical capabilities natively into the browser. As well as helping to make UIs richer, it has fuelled some progressive web work that spans animation, video and games - with the latter providing some experimental projects that push visual boundaries and those for user interactivity.

By allowing designers and developers to create amazing 2D graphics with relatively little code opens up the door to some amazing possibilities in the field of image and video manipulation.

This article defines what Canvas is all about, where it came from, what it means to work with and, perhaps most importantly, how some of its powerful functionality can be used in your own projects.

<What is the Canvas tag?>

Canvas is very different to the other elements which were introduced with HTML5 in that its purpose is to manipulate 2D bitmap graphics or create them from scratch. In comparison, other new elements - such as Video and Audio - are simply used to embed existing media into a website rather than creating something new. The Canvas element is also interesting because it is effectively useless without the accompanying Canvas JavaScript API.

A good way to look at the Canvas element is by comparing it to an Etch-a-Sketch mixed in with a bit of Microsoft Paint. The reason for this is that Canvas is a tool that acts as a simple 2D drawing environment with features much like the Etch-a-Sketch/Paint hybrid: with lines, shapes, curves, basic colour filling and stroking (outlining) of lines and shapes, among many others. Canvas is like an Etch-a-Sketch specifically because the only way to completely change what has been drawn on it is to wipe it clean and start again, just like shaking the much-loved drawing toy. This may seem odd but it's a very simple technique and one that you get used to very quickly, particularly when working with animation.

It's slightly unfair to describe Canvas as such a simplistic drawing tool when in reality it can do so much more - for example, it can be used to create dynamic graphics, animations, games and data visualisations; this is on top of the ability to provide basic manipulation of images and video. So in reality, with a bit of imagination, Canvas can become a potent tool for creating super-immersive and visually interesting experiences within the browser.

Given its graphical nature it's not shocking to hear that Canvas was invented by Apple many years ago. They created it for use with the Dashboard widgets, like that little black-and-white clock that comes pre-installed. On the upside this meant Canvas was also available within WebKit so it could be used for websites, and it didn't take long for other browsers to warm to the app and adopt it themselves.

It was only fairly recently that this element was actually accepted as an official specification and bundled within the collection of essential tags that make up HTML5. What's great about this is that Canvas support must now be consistent in all the browsers that want to support it, which is very good news for developers wanting to use it.

Tutorial
Interactive
animation with
HTML5 Canvas
and EaselJS
Page 48

“Canvas has fuelled some progressive web work that spans animation, video and games”

HTML5 <CANVAS>



Silk is a Canvas application that combines lots of simple drawing techniques to produce something visually stunning

<Browser support>

General support for Canvas is excellent in all major and modern browsers. The one exception is that Internet Explorer versions 8 and below have absolutely no support whatsoever. Although this will not be surprising to some people, the good thing is that Canvas support in IE9 and onwards is impressive and actually performs very well.

There are a couple of options for those of you who very much want Canvas functionality in IE8 and below. One workaround is the ExplorerCanvas JavaScript plug-in (<http://code.google.com/p/explorercanvas>), which basically replicates as much of Canvas as possible without requiring any changes to your code. Another option is FlashCanvas (<http://flashcanvas.net>), which falls back on Flash support and also requires very little setup. The problem with both of these methods is that absolutely everything in the Canvas specification is supported and performance can often be an issue for complex tasks like composite operations.

Looking back at native implementations of Canvas there are a few discrepancies between the browsers that support it. One area where things often get a little tricky is composite operations, simply because various browsers have implemented them in slightly

different ways. For most developers this won't be a problem but for those who come to rely on composite operations in Canvas you may get frustrated at the minor differences in implementation. It's hoped that support for composite operations will become consistent in the near future but there isn't much you can do about it for now.

Another area in which Canvas support can differ is with general performance, so as of today there are some browsers and platforms that can do things a little faster than others. The reason for this is often due to the lack of hardware acceleration, particularly on Mac browsers. Unfortunately browsers are finding it quite difficult to implement hardware acceleration on the Mac platform and so right now Canvas is often slightly faster on the same browsers in Windows. This is why IE performs so well, because it's easier to do hardware acceleration on Windows rather than it being something special about IE. Consistent hardware acceleration across platforms is another thing that is being worked on and it's likely that updates will be seen fairly imminently.

It's important not to forget mobile support for Canvas as this is where the major differences in performance lay. Right now all the major mobile platforms support Canvas and the vast majority of its

functionality. However, as a result of relatively slow mobile hardware and a lack of consistent hardware acceleration, performance on mobile devices varies considerably, to say the least. Therefore, you can expect any Canvas-intensive applications and animations to run much slower on mobile devices than they do on the desktop. There isn't much that can be done about this for the time being apart from seeing if you can use DOM-based graphics and hardware-accelerated CSS3 transitions instead. Of course, as time goes on, mobile support will improve but it will always be limited by the power of the hardware.

<Anatomy of the element>

Using Canvas is really straightforward once you understand how its various pieces fit together. As a whole, Canvas comprises two major parts: the DOM element and the accompanying JavaScript API. The DOM element places the canvas on a page while the JavaScript API is the meaty bit that actually does the drawing and image manipulation.

<Canvas DOM element>

The Canvas DOM element is very simple and consists of very few components:

```
001 <canvas width="500" height="500">
002   <!-- Fallback content -->
003 </canvas>
```

Now, this doesn't do anything spectacular on its own but it does mean that you've included a full-blown HTML5 canvas within your page. To make it do something you need to access the JavaScript API, but for now it's important to understand some of the quirks of the DOM element.

You'll notice that there are explicit width and height attributes defined on the element. These dimensional attributes are required if you want to manually define the size of the canvas without having to rely on JavaScript. Leaving these attributes out will cause the canvas to adopt its default size of 300 pixels in width by 150 pixels in height.

It's also important to know that defining the size of a canvas created using this tag with CSS will work, however it will actually stretch it rather than resize it. This is something that catches a lot of people out when they reach for CSS to rescale the canvas. The only way to truly resize the canvas is by editing the dimensional attributes on the element itself or through the JavaScript API.

<2D rendering context>

As mentioned previously the DOM element is only one part of Canvas - the other is the JavaScript API that accesses what's known as the 2D rendering context. This is where everything on the canvas is actually drawn, while the DOM element is merely a

“Canvas is straightforward once you understand how its various pieces fit together”



window that displays part of the 2D rendering context. In fairness, the DOM element is a little more than just a window as it's what provides all the JavaScript methods to draw on the 2D rendering context, but we're keeping things simple here.

The 2D rendering context is much like the majority of other screen-based drawing platforms around in that it's based on the Cartesian co-ordinate system. In Canvas the origin point of the co-ordinate system (0,0) is at the top-left and the co-ordinates move positively down and to the right. A general rule of thumb is that a single unit in the co-ordinate space amounts to one pixel on the screen.

Accessing the 2D rendering context with JavaScript is as easy as calling the getContext method of the Canvas DOM element, like so:

```
001 var canvas = document.  
getElementById("myCanvas"); var context =  
canvas.getContext("2d");
```

From here you have full access to all the various drawing and image-manipulation methods of the API. For example, calling the following method would create and place a small black square on the canvas:

```
001 context.fillRect(20, 20, 80, 80);
```

In just a few lines you've been able to draw a simple shape on the canvas, but there's so much more to it than that, as we're about to see...

<Canvas graphics principles>

When you think about how few drawing methods there are available to Canvas it can be surprising to see the things that can be achieved with it.

The following are just a few select features that provide the building blocks for more advanced drawing and image manipulation.

<Drawing basic geometry>

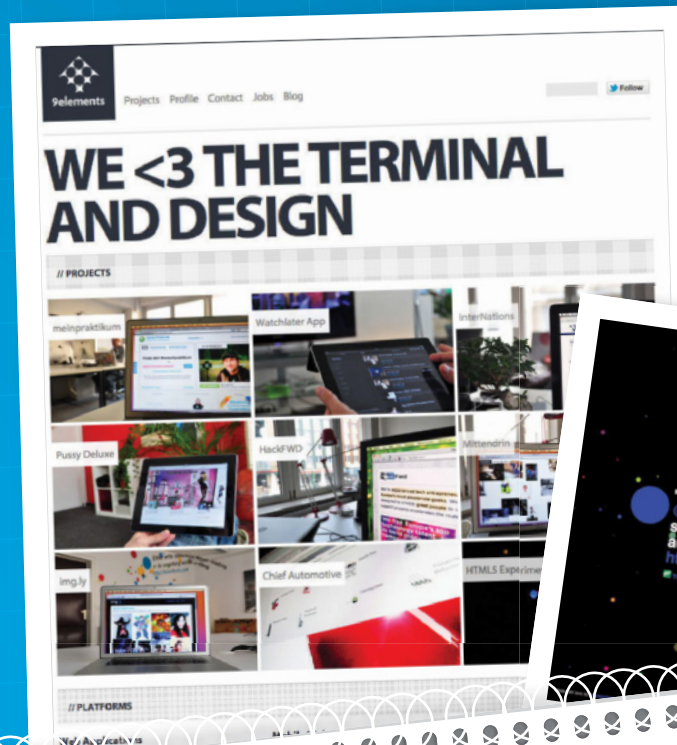
You've just seen how to draw a square with the drawRect method of the 2D rendering context, but you can also use the same method to draw rectangles of any size in any position. The four arguments of the drawRect method are as follows:

```
001 context.drawRect(x, y, width, height);
```

The x and y arguments refer to where on the co-ordinate system the top-left corner of the rectangle will be drawn, and the width and height arguments refer to the dimensions of the shape in relation to the x and y positions.

You don't have to draw filled rectangles, as you can also make stroked (outlined) rectangles by calling the strokeRect method with the same arguments:

```
001 context.strokeRect(20, 20, 80, 80);
```



9elements is a German design collective that works on progressive visual experiments and applications, for the purposes of UI research and development. Check out their impressive Canvas-based project examples at <http://nine2011.9elements.com>

Major frameworks

The fun doesn't start and end with the Canvas element, oh no. Here we identify three independent libraries that can provide the power for doing some seriously cool things

1. EaselJS <http://easeljs.com>

Encompassing ten key classes and with an API based on Flash's display list, EaselJS is a beta JavaScript library for making Canvas development less cumbersome. In recognition of the existing element's lack of internal concept for discrete display elements, EaselJS provides a retained graphics mode for Canvas including a full hierarchical display list, a core interaction model and helper classes to make working with Canvas more intuitive. Importantly it is also compatible with Android, iOS and those desktop browsers that already support the existing Canvas element. See page 48 for our tutorial on using EaselJS to create an interactive sprite.

2. appMobi directCanvas www.appmobi.com

Very much geared towards mobile web game development, appMobi's directCanvas improves rendering performance by eliminating typical overheads incurred by standard Canvas commands that are deemed redundant for gaming. Essentially a new canvas object, directCanvas is accessed in exactly the same way but delivers as much as 1,278 per cent speed boosts on the iPhone and 728 per cent increases on the iPad 2.

3. Paper.js <http://paperjs.org>

Known as the 'Swiss army knife of vector graphics scripting', Paper.js is essentially an open-source framework that sits on top of Canvas. Developed by Jürg Lehni and Jonathan Puckey, it provides a scene graph and document object model (DOM) for handling vector graphics and specifically nested layers, groups, compound paths, rasters, symbols and more.

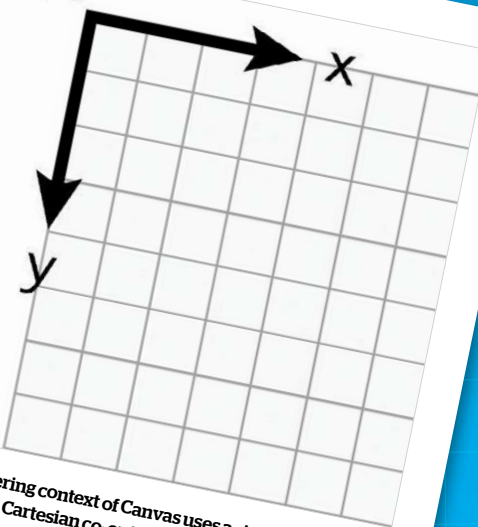
HTML5 <CANVAS>

HTML5 Element Index

Head	Sections	Grouping	Tables	Forms	Forms 2	Embedded	Text-level	Text-level 2
doctype	body	p	table	form	keygen	img	a	time
html	article	hr	caption	fieldset	output	iframe	em	code
head	nav	pre	thead	legend	progress	embed	strong	kbd
title	aside	blockquote	tbody	label	meter	object	i	samp
base	section	ol	tfoot	input	Interactive	video	s	var
link	header	ul	tr	button	details	audio	small	del
meta	footer	li	th	select	summary	source	abbr	dd
style	h1-h6	div, ol, dd	td	datalist	command	canvas	q	ruby, rt, rp
script	hgroup	figure	col	optgroup	menu	track	cite	span
noscript	address	figcaption	colgroup	option	textareas	map	dfn	br
		div			Edits	area	sub, sup	var
					del, ins			

Complex shapes were drawn in Canvas and used as CSS background images on HTML5 Doctor

(0,0)



The 2D rendering context of Canvas uses a standard screen-based Cartesian co-ordinate system

“Using plain colour in Canvas couldn’t be simpler; it’s just a case of setting `fillStyle` and `strokeStyle`”

You can produce gradient colours by using the `createLinearGradient` and `createRadialGradient` methods

The `arc` method combined with a little maths is how you draw circles with Canvas

By using `fillRect` you can draw a basic rectangle or square in seconds

It is possible to rotate shapes before you draw them by combining the `translate` and `rotate` methods; thus a square becomes a diamond!



“Transformations are a key part of using Canvas to its full potential”

Canvas is also pivotal to rich web applications like this simple painting and drawing editor at <http://bomomo.com>



Aside from rectangles you can draw single lines – often referred to as paths – and build them up to create your own custom shapes. Drawing lines requires the use of a few methods: `beginPath`, `moveTo`, `lineTo`, `closePath`, `fill` and `stroke`. For example, you can create a simple line like this:

```
001 context.beginPath(); context.moveTo(20, 20); context.lineTo(100, 100); context.closePath(); context.stroke();
```

This will draw a line from near the top-left of the canvas diagonally down to the right. There is much more to paths than this but the main thing is to understand that they are the foundation of more complex shapes in Canvas.

One other example of paths that has been made easy with a special method is drawing circles. To do this you would use the `arc` method alongside some of the path methods you saw previously:

```
001 context.beginPath(); context.arc(60, 60, 40, 0, Math.PI*2, false); context.closePath(); context.fill();
```

Due to its relative complexity, it's beyond the scope of this article to fully explain how circles work in Canvas but the alternative above would draw a full circle that is filled in with black. The following is a brief explanation of the `arc` method arguments:

```
001 context.arc(x, y, radius, startAngle, endAngle, anticlockwise);
```

The main difference between `arc` and other drawing methods is that the `x` and `y` co-ordinate values refer to the centre of the circle, whereas with, say, the rectangle they referred to the top-left corner. The `startAngle` and `endAngle` arguments are also interesting because they enable you to draw segments of a circle rather than the full thing.

<Transformations>

Aside from drawing there are various transform methods which each allow you to break free from

some of the default constraints of Canvas. Transformations let you do things to the 2D rendering context, like translating its origin (normally top-left), scaling it so anything drawn will be larger/smaller and rotating it so things drawn onto it will be at an angle.

To move the origin of the 2D rendering context you'd call the `translate` method with the desired `x` and `y` distance from the current origin:

```
001 context.translate(100, 100);
```

Now that the origin has been moved, anything that is drawn from this point onward at (0,0) will appear to be drawn at (100,100). This concept can be a little tricky to get your head around but it does make sense once you've tried it out yourself.

To rescale the 2D rendering context you'd call the `scale` method and pass it `x` and `y` multiplier values:

```
001 context.scale(2, 2);
```

This would cause anything drawn from this point on to be twice the size than what it has been described as. It's important to note that this affects the position as well as dimensional aspects of drawn elements. For example, with a scale of (2,2) a shape drawn at `x` and `y` position (10,10) will appear to be drawn at (20,20). Again, this begins to make more sense when you experiment with it yourself.

Finally, to rotate the 2D rendering context you'd call the `rotate` method and pass it an angle in radians:

```
001 context.rotate(Math.PI/4);
```

This would twist the 2D rendering context by 45 degrees and cause anything drawn after this point to also be rotated by that amount. However, as well as appearing rotated, the shape will be drawn in a different position because the entire co-ordinate system has altered. Again, this is something that takes a little while to get used to and can be mitigated by combining `rotate` with the `translate` method to rotate a shape around a specific point. Learning how to fully utilise transformations is an integral part of being able to use Canvas to its full potential so it's well worth spending some time getting to know them.

<Gradient effects>

Using plain colour in Canvas couldn't be simpler; it's just a case of setting the `fillStyle` and `strokeStyle` arguments of the 2D rendering context with a legitimate colour value in much the same way as you would when working with CSS. However, you can also take advantage of `fillStyle` and `strokeStyle` to create gradated colours by utilising the `createLinearGradient` and `createRadialGradient` methods:

```
001 var gradient = context.createLinearGradient(0, 0, 0, canvas.height); gradient.addColorStop(0, "rgb(0, 0, 0)"); gradient.addColorStop(1, "rgb(255, 255, 255)"); context.fillStyle = gradient; context.fillRect(0, 0, canvas.width, canvas.height);
```

This will generate a linear gradient object that you can manipulate to display the colours you want. In this case the gradient will start with black at the top and end with white at the bottom (see image over the page). By applying the gradient object to the `fillStyle` property any shapes or paths drawn from this point on will also have a gradient fill.

Gradients in Canvas can be a little confusing to fully grasp – particularly radial gradients. The best way to get to grips with them is to play around with the code and see how they work in practice.



Apple invented HTML5 Canvas to draw Dashboard widgets like this little clock

HTML5 <CANVAS>

FEATURED PROJECT

Soul Reaper HTML5 SCROLL BOOK

SOUL-REAPER.COM
Saizen Media, <http://saizenmedia.com>

WE TAKE A LOOK AT HOW CANVAS IS BEING USED IN THE REAL WORLD
WITH THE BRAND-NEW DIGITAL COMIC BOOK SOUL REAPER

For those who don't already know, *Soul Reaper* is positioning itself as the first HTML5 scroll-activated digital comic book. The design team at Saizen Media have developed a brand-new approach that applies the new capabilities of HTML5 and CSS Canvas animations to storytelling and narrative, therefore creating a fully immersive, interactive experience. The HTML5 scroll book enables the user to become an active part of the story and have full control of the motion and interaction with the visuals. Though when in 'Couch mode' the user can sit back and simply watch events unwind, while a voiceover narration reads the dialogue and guides them through the story. *Soul Reaper: Episode 1* is the first chapter in the saga, an original comic book entirely created and illustrated by Saizen Media to take full advantage of the HTML5 scroll book tech. The Soul Reaper Mobile Scroll Book App for iOS and Android handheld devices is currently in production and scheduled for release this month.

Seeing as the project relies so heavily on HTML5 and Canvas-based technology, we spoke

to Saizen Media's CEO and creative director, Davide Bianca, to ask about the specific role it played within the development process. He explains: "The truth is that Canvas was used as a raster bitmap mapping tool of the images, as there is no real-time vector mapping due to the heavy detail-oriented nature of the imagery and art direction itself. Each box is a canvas of its own, and within each div we used CSS and jQuery for animation, with CSS to mask overflow, as well as to handle fades and transitions.

"If the illustration style would have allowed for full vector, Canvas would have come in more handy for actual HTML5 drawing, real-time text effects, etc (which is what we are doing for another cartoon-style scroll book project at the moment). However, in the case of the *Soul Reaper* scroll book the features of HTML5 we took advantage of the most were HTML5 preloading, the synchronised audio and audio looping (with browser-specific audio support in OGG and MP3 formats), and most importantly cross-platform compatibility, which was vital for the mobile version of the scroll book.

"We originally had more HTML5-specific features, but we stripped it back and swapped some of the code due to poor browser-specific performance in terms of memory leaks/CPU hogging, etc. The site performance was drastically different from browser to browser due to the various memory-handling features of each browser and CPU/GPU handling - Chrome performed the best, followed by Safari - so, in order to obtain a solid result across all platforms, we had to ditch some features.

"Overall, however, it is important to note that the tech was never the primary focus of the project, but rather the story and experience as a whole with a very strong focus on smoothness of the animations, so while HTML5 was *the* tool that enabled us to create a unique experience across all devices - without which the scroll book wouldn't have been possible - the memory-related issues with HTML5 forced us to make some [sacrifices] to keep the performance high [so as not to compromise the storytelling]."



Davide Bianca is the CEO and creative director at Saizen Media



Expect to see the full *Soul Reaper* experience rolled out across mobile devices this month

Compatibility with Android and iOS devices such as the iPad is a critical thing for HTML5 and Canvas



<Loading images and video>

One of the most powerful features of Canvas is its ability to display and manipulate images and video. You can load any image, HTML5 video element, or even another canvas directly into the one you're working with or create your own with JavaScript:

```
001 var image = new Image(); image.onload =  
function() { context.drawImage(image, 0,  
0); }; image.src = "myImage.jpg";
```

The `drawImage` function can take a variety of arguments that define: where to draw the image, video or canvas, an area to crop the image to and the output dimensions to draw the image onto the canvas (allowing you to resize it, if you want).

Displaying images on the canvas is only the beginning. Things get really interesting when you access pixel-level data for the canvas using the `getImageData` method, edit those pixels somehow and draw them back to the canvas using the `putImageData` method. With this you could turn a colour video into black and white in real-time, or create a basic web-based image editor or whatever else you can imagine doing with pixels.

Mastering the manipulation of pixels in Canvas is a big step in turning it from a simple drawing platform into an incredibly powerful tool for displaying and editing visual media on the web.

<Canvas in context>

When talking about Canvas it's important to put it in context with the other online technologies. Below we consider a few of the big players.

<Canvas vs Flash>

Canvas is often compared to Flash and sometimes referred to as a 'Flash killer', or it's stated that Flash is better than Canvas. Both of these statements are irrelevant as the apps serve two different purposes.

Flash was created a long time ago when visual media on the web was in a pretty poor state. Since then it has evolved to solve issues surrounding things like animation, video and games. At the time of its creation there wasn't anything like Canvas within the browser so Flash was the only option available. Flash was a lifeline for many web designers. Flash has since turned into a major platform for multimedia online and it won't be going anywhere soon.

On the other hand, Canvas has been created to provide a method of drawing and manipulating visual media within a browser without an external plug-in. Part of the beauty of Canvas is that it is closely linked with HTML and JavaScript, which means that data can be quickly and easily shared between Canvas and other parts of a website or web app.

Canvas has been created to replace Flash - or to be more accurate, Canvas has been created to offer a legitimate alternative to Flash that fits the web in a better way. If you're not developing for the web, or

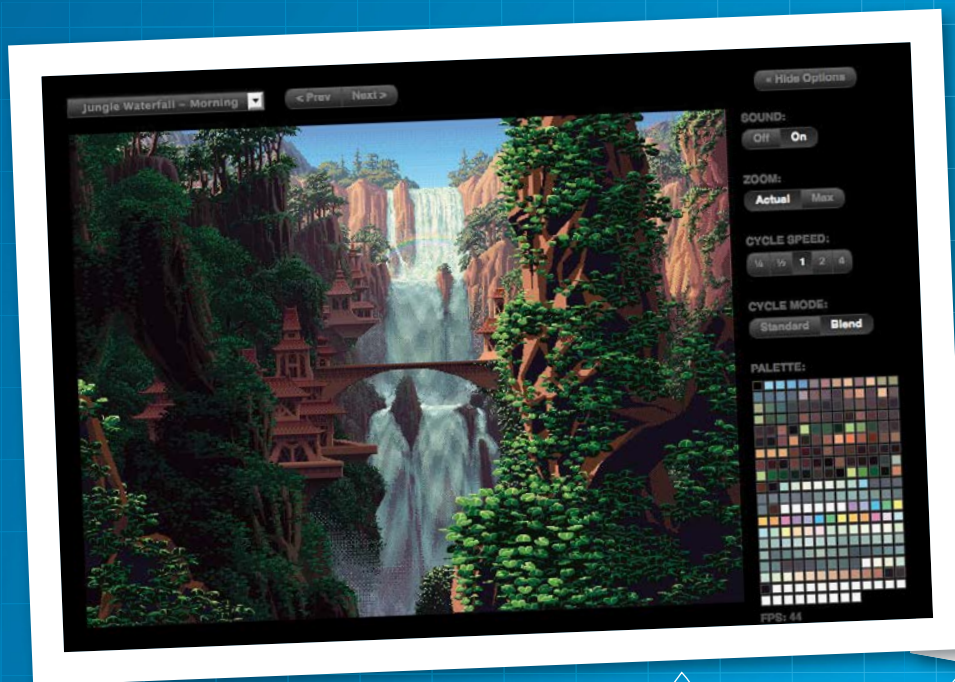


The forces of hell have been unleashed on Earth - can Alex, aka Soul Reaper, stop them?

As well as Canvas, *Soul Reaper* takes advantage of HTML5 preloading, synchronised audio looping with MP3/OGG support and cross-platform compatibility



HTML5 <CANVAS>



This demonstration of true eight-bit Canvas colour cycling with HTML5 features art by Mark Ferrari and code from Joseph Huckaby (www.effectgames.com/demos/canvascycle)



The Canvas-based interpretation of the classic first-person shooter *Wolfenstein 3D* can be viewed and played at www.nihilogic.dk/labs/wolf

Canvas doesn't do what you need it to, then using Flash is the only logical option open to you.

There is actually a lot that JavaScript developers can learn from Flash developers and it's good to see this is already happening to some extent today. The Flash guys are the people who have been dealing with all the little visual-media issues for many years and have come up with lots of techniques to solve them. Canvas developers should embrace this knowledge rather than cast it aside.

<CSS3 and jQuery>

The other visual solutions on the web right now are CSS3 and jQuery; with CSS providing rich control of the styling of websites and jQuery allowing for slick animation and behavioural controls of media. Canvas is not here to replace either of these technologies – however it can complement them.

For example, there are some great jQuery plug-ins out there that utilise Canvas in some way or another. Flot (<http://code.google.com/p/flot>) is one that enables you to produce visually interesting graphs in Canvas while using the existing workflow that you're familiar with in jQuery.

<The creative canvas>

Over the past few years there have been some incredible examples of Canvas in the wild. The following are just a few of the most interesting; find more on this regularly updated list of bookmarks: <http://pinboard.in/u:robhawkes/t:canvas>.

<Using Canvas as CSS backgrounds on HTML5 Doctor>

A powerful example of Canvas in action is the HTML5 Element Index on the HTML5 Doctor website (<http://html5doctor.com>). Canvas has been used to create custom rollover graphics on the fly for every single item in the navigation. Without Canvas this would have required tens – if not hundreds – of custom images. With Canvas this needed just a small amount of JavaScript and a bit of imagination.

<Silk>

One of the most beautiful examples of Canvas is the Silk experiment (<http://weavesilk.com>). Described as a magical artwork, Silk shows just how the simple drawing methods in Canvas can be combined to create a visually stunning interactive display.

<HTML5 video ambilight>

Ever seen those TVs that have lights around the edge that make the wall behind appear to glow a similar colour to what's playing on the screen? Well, this effect has been developed in Canvas for HTML5 video and it creates an incredibly immersive experience. For one example of this in action, visit <http://paulrouget.com/bgvideo>.

In a nutshell, each frame of the video is drawn onto a canvas and the pixel colour values are gathered in turn. Those values are then used to create a beautiful gradient background for the page that really makes the video stand out.

<Wrapping up>

That brings us to the end of our roundup of Canvas. The hope is that this brief overview of the mighty tag has given you an insight into its immense potential for the future of web design. It's now impossible to ignore Canvas if you're thinking about designing for the internet – particularly if you want to break away from the current reliance on software like Flash.

If Canvas excites you then we strongly encourage you to set aside some time to experiment with it. You'll find that it's not as difficult to learn as it may initially seem and you'll be quickly impressed by the power and flexibility it can offer.

There's no doubt that we're only seeing the beginning of what's possible on the web when technologies like Canvas are fully harnessed. With Canvas now being used in other areas like web games you can be confident that the future has some major developments in store for this element.

“It's now impossible to ignore Canvas if you're thinking about designing for the internet”

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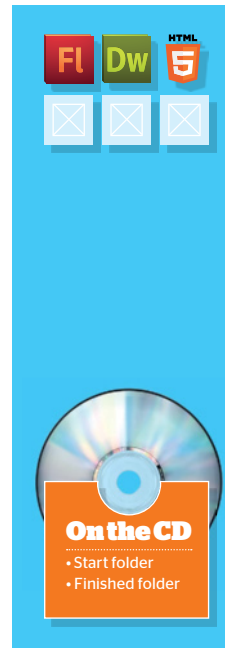
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Interactive animations with Canvas and EaselJS

Build a character controlled by cursor keys with Flash-like functionality

tools | tech | trends EaselJS, Zoë, Flash, Dreamweaver
expert Mark Shufflebottom



One of the most exciting features of HTML5 is the **Canvas element**. Canvas is a drawable bitmap region that can be directly manipulated through JS code. It has width and height attributes so it can be positioned within an existing DOM layout.

One of the major drawbacks to Canvas is selecting individual elements; JavaScript cannot detect these automatically as it can only discern DOM elements, ie the whole canvas, rather than particular features.

To get round this you have to manually work out the click position and what might be underneath. As there is no display list this can be problematic. EaselJS gives us a display list so we can easily access specific elements, make them clickable, and so controllable. In this tutorial we create a sprite sheet – a single image containing many frames of animation. We'll then edit how this sprite moves and animates around the page.

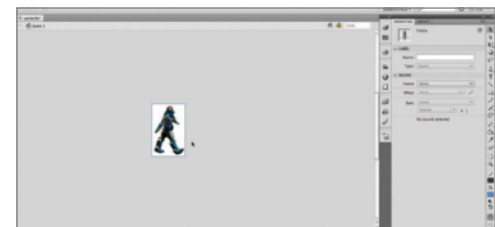


EaselJS gives us a display list so we can easily access specific elements



01 Get the frameworks

To begin you will need to get the latest version of EaselJS by Grant Skinner from GitHub (<https://github.com/gskinner/EaselJS>). We are using version 0.4 so click the ZIP button to download. Next we need our sprite sheet creator, Zoë, from <http://easeljs.com/zoë.html>. This converts SWF animation to sprite sheets.

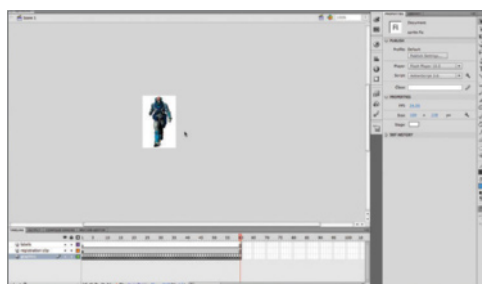


02 Launch Flash

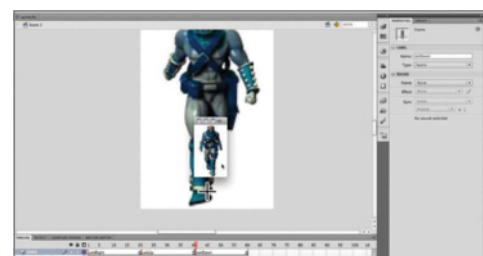
Install Zoë, copy the Start folder from the cover disc to the desktop and then launch Flash and open 'sprite.fla'. We are now going to convert a SWF to a sprite sheet. Click on frame 1 of the graphics layer and choose File>Import to Stage. Open 'wkRight001.png' from the Assets folder before clicking Yes in the next window to import the entire sequence.

03 Fetch the animation

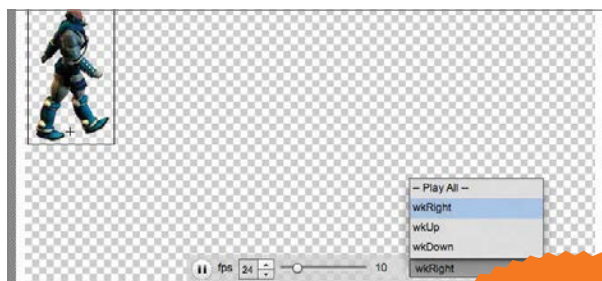
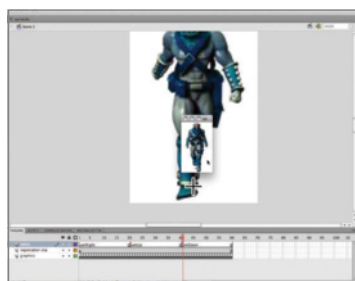
Select frame 21 and press F7 to add a blank keyframe. Repeat the import process with 'wkUp001.png'. Select frame 41 and hit F7, then import 'wkDown001.png'. You will now have three directions for your player to walk. To get the left walk clip we will simply flip the right walk clip using EaselJS later.

**04 Add the registration point**

Select frame 1 of the registration clip layer and drag the regPoint clip from the library to the stage. Position this at 50 pixels on the X axis and 145 pixels on the Y axis. In the Properties panel select the Instance Name and give the clip the name 'registrationPoint' or something similar.

**05 Frame labels**

Select frame 1 of the labels layer, then in the Properties panel add the frame label of 'wkRight'. Select frame 21, press F6 to add a keyframe and add the frame label 'wkUp'. Finally repeat on frame 41, adding a keyframe, then the label of 'wkDown'. This will give us names to control the movement in our code.

**06 Export the SWF**

We now need to export this file as a SWF so that we can turn that into a sprite sheet inside the Zoë app. This can be done by pressing Cmd/Ctrl+Return, which will generate 'sprite.swf' in the same directory. Quit Flash now and start up Zoë, which will be located in your Applications folder.

07 Import the SWF

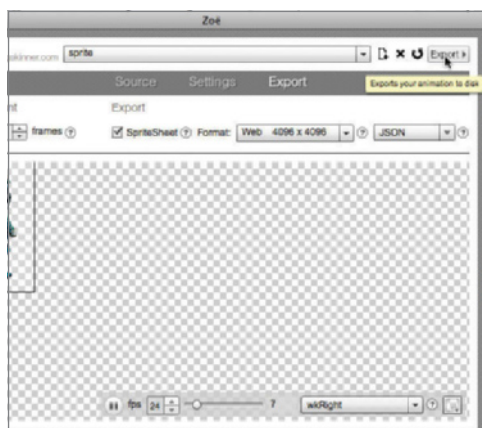
Once you have launched Zoë you can either browse for a SWF in the app or drag the relevant SWF into it. It takes a few moments for Zoë to analyse the frame data and it will play the animation when complete. If you change the Play All drop menu to one of the loops you can see your individual animation.

What's JSON?

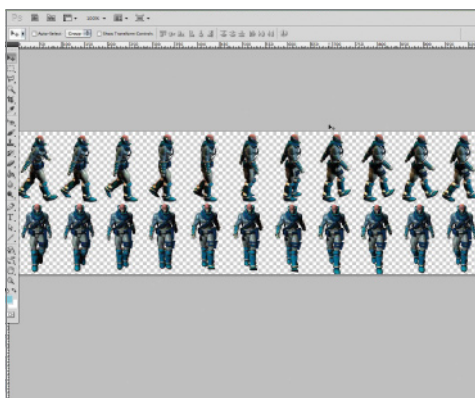
JSON files are JS Object Notation files and are useful for storing data because it is usually a named pair list or an ordered list of values that are human and computer readable.

08 Export the sprite sheet

Click on the Export tab and make sure that the SpriteSheet checkbox is ticked. The Format should be Web and the data set to JSON. Once done click the Export button in the top-right of the interface. This will generate a JSON file and a PNG image.

**09 Move the image**

You will be prompted to view the export folder; accept this and move the 'sprite.png' into the Img folder, just to keep our files tidy. Before continuing it's probably a good idea to examine the image and the JSON file. The JSON file can be opened in Dreamweaver or a similar text editor.

**Building the character animation****01 Create a character**

To make the animation for our character we used Poser by Smith Micro, a specific 3D character animation package. Characters can be created from presets or bought from third-party vendors.

**02 Walk the walk**

Firing the Walk Designer allows you to set the character's walk style and length of loop. We have set our character to have a 20-frame animation loop and told the character to walk on the spot.

**03 Export the animation**

Using PNG files for a transparent background the character is set to export at a suitable size. The animation is generated with a frame number on the end; Flash can easily import these as it recognises the numerical sequence.

10 Link to EaselJS

Open 'start.html' in Dreamweaver or a similar text editor and take a look at the code. There is a canvas element in the body and some CSS to do basic styling. In the head section add the code shown below. This links to the Easel library and all the remaining code we write will go inside the empty script tags.

```
001 <script src="lib/easel.js"></script>
002 <script>
003 </script>
```

11 Essential variables

Now insert the following code inside the script tags which we added in the previous step. These variables control useful information such as linking to the canvas, loading an image and referring to the player. The remaining three variables all control the registering of key presses for movement.

```
001 var canvas;
002 var stage;
003 var img;
004 var player;
005 var lfHeld;
006 var rtHeld;
007 var keyDn=false;
```

12 Register handlers

These two small lines of code register the event handlers that will detect if a key is pressed or released, which is essential for creating our interactive walking character. In turn these will trigger two functions - handleKeyDown and handleKeyUp - that we will add at the very end of this tutorial.

```
001 document.onkeydown=handleKeyDown;
002 document.onkeyup=handleKeyUp;
```

13 Call the display list

Once our content is loaded the init function is automatically triggered. In this code we add a reference to the canvas element with document.getElementById and set up a stage on there. This is a unique feature to EaselJS and it emulates a display list you would find in Flash. We then load our image and, immediately after, the handleImageLoad function is called.

```
001 function init() {
002   canvas = document.
getElementById("canvas");
003   stage = new Stage(canvas);
004   img = new Image();
005   img.src = "img/sprite.png";
006   img.onload = handleImageLoad;
007 }
```

14 Set the animations

When the animation loads we are going to grab the height and width of the canvas then, with the sprite



<Above, left to right>

- The start file has some basic CSS in place that puts an image in the background of the canvas element. This can be done in Canvas directly, but we've done it here to save time

- We bring the JSON data into our page so that we can take control of the built-in animations directly from this file

<Right>

- We use the addFlippedFrames command to get the left direction animation by flipping the animation to the right. This saves on file size



sheet, we are going to set out frame and animation data. This is the data that was exported in the JSON file from Zoë earlier, so you may want to refer back to that file just to see how it's applied here.

```
001 function handleImageLoad(event) {
002   var w = canvas.width;
003   var h = canvas.height;
004   var spriteSheet = new SpriteSheet({
005     images: [img],
006     frames: {"count": 60, "width": 94,
"height": 158, "regX": 48.5, "regY": 147.45},
007     animations: {
008       wkRight: [0, 19, "wkRight"],
009       wkUp: [20, 39, "wkUp"],
010       wkDown: [40, 59, "wkDown"]
011     }
012   });
```

15 Flip the sprite sheet

Here we call a command to add flipped frames, which means Easel takes every frame and flips it horizontally. Next we set up the player variable to be the bitmap animation from the sprite sheet, before positioning the player on the stage and adding it. The Ticker is then set, which runs at 30 frames per second.

```
001 SpriteSheetUtils.
addFlippedFrames(spriteSheet, true, false,
false);
002 player = new
BitmapAnimation(spriteSheet);
003 player.gotoAndStop("wkRight");
004 player.x = canvas.width/2;
```

Making it tick

There are two commands in Easel that cause code to be run every frame. The Ticker sets the Tick function to be called every frame - so we need both. These can set the frame rate as well.

```
005 player.y = 350;
006 stage.addChild(player);
007 Ticker.addListener(window);
008 Ticker.setFPS ( 30 );
009 }
```

16 Handling errors

Just in case we get a 404 error and the image cannot be found we output the error to the console log for Safari and Chrome. This is useful to check just in case something isn't quite working, however once it's fully operational you might want to remove this from your code to keep things as tight as possible.

```
001 function handleImageError(e) {
002   console.log("Error Loading Image : " +
e.target.src);
003 }
```

17 Move the player

If the variable lfHeld is set to true, which happens when the user pushes the left cursor key, then we move the character five pixels to the left. As you'd expect, the whole thing is sent in the opposite direction if the rtHeld key is down, which will be triggered in the key down handler that we will create shortly.


```

001 function tick() {
002   if(lfHeld){
003     player.x-=5;
004   }
005   if(rtHeld){
006     player.x+=5;
007   }

```

18 On two conditions...

The code below checks if the keyDn variable is false - ie we're not already pressing the key. We set the correct animation to play if this is false - we then immediately set the keyDn variable to true. This stops the animation from just stalling on the first frame and gives us the correct animation that's playing.

```

001 if(lfHeld && keyDn==false){
002   player.gotoAndPlay("wkRight_h");
003   keyDn=true;
004 }
005 if(rtHeld && keyDn==false){
006   player.gotoAndPlay("wkRight");
007   keyDn=true;
008 }
009 stage.update();
010 }

```

19 Check the key is down

Next we add a function that gets called when any key is pressed. There's a switch statement here that just sets our lfHeld and rtHeld variable to true if either of these are pressed. The first line of the function helps to make it work across different browsers.

```

001 function handleKeyDown(e) {
002   if(!e){ var e = window.event; }
003   switch(e.keyCode) {
004     case 37: lfHeld = true; break;
005     case 39: rtHeld = true; break;
006   }
007 }

```

20 Check the key is up

Finally we check if either the left or right key is up and then set the appropriate animation to stop and turn off any variables that have been active. It's fairly easy for you from this point to add extra code to move up and down as they're included in the sprite sheet - why not give this a go on your own?

```

001 function handleKeyUp(e) {
002   if(!e){ var e = window.event; }
003   switch(e.keyCode) {
004     case 37: player.gotoAndStop("wkRight_h");keyDn=false;lfHeld = false; break;
005     case 39: player.gotoAndStop("wkRight");keyDn=false;rtHeld = false; break;
006   }
007 }
008

```



<Left>

- When the appropriate key is pressed we call the correct animation to play and move the avatar by five pixels in either direction

Code library

Creating the animated sprite

Here we reveal exactly how the sprite sheet is loaded and how the individual frames are manipulated to deliver an animated walking character

The spriteSheet variable creates a new sprite sheet object and this stores information such as frame size and number of frames per sequence.

The addFlippedFrames function enables us to flip our existing frames; here we're saying we want to flip horizontally by setting the first argument to true.

The player variable sets up our animated bitmap from the sprite sheet and uses Flash-friendly terms such as gotoAndStop and addChild to place on the stage.

The tick function runs at 30 frames per second and variables are passed in here from the event handlers that detect key presses. The animation is suitably changed here to update the screen.

```

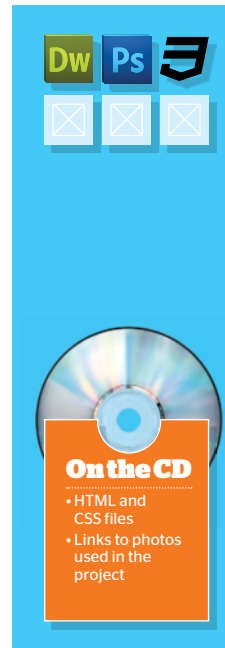
001 function loadImageLoad(event) {
002   var w = canvas.width;
003   var h = canvas.height;
004   var spriteSheet = new SpriteSheet({
005     images: [img],
006     frames: {"count": 60, "width": 94, "height": 158,
007             "regX": 48.5, "regY": 147.45},
008     animations: {
009       wkRight: [0, 19, "wkRight"],
010       wkUp: [20, 39, "wkUp"],
011       wkDown: [40, 59, "wkDown"]
012     }
013   });
014   SpriteSheetUtils.addFlippedFrames(spriteSheet, true, false, false);
015   player = new BitmapAnimation(spriteSheet);
016   player.gotoAndStop("wkRight");
017   player.x = canvas.width/2;
018   player.y = 350;
019   stage.addChild(player);
020   Ticker.addListener(window);
021   Ticker.setFPS ( 30 );
022 }
023 function tick() {
024   if(lfHeld){
025     player.x-=5;
026   }
027   if(rtHeld){
028     player.x+=5;
029   }
030   if(lfHeld && keyDn==false){
031     player.gotoAndPlay("wkRight_h");
032     keyDn=true;
033   }
034   if(rtHeld && keyDn==false){
035     player.gotoAndPlay("wkRight");
036     keyDn=true;
037   }
038   stage.update();
039 }

```

Create a 3D image gallery with CSS3

CSS3 enables us to visualise all sorts of new user interactions, including the rotation of the entire viewport

tools | tech | trends Graphic editor (Photoshop or your preferred editor), HTML editor (we used Dreamweaver, but any will do)
expert Sam Hampton-Smith



01 Source some images

We're creating an image gallery in this tutorial, so the first thing we'll need is some images to work with! These can be of anything you like, but if you want to follow along with the images that we used, check the CD for a link to the references we downloaded from the brilliant free photo resource www.sxc.hu.

02 Crop and treat images

We'll need two versions of each image – a small one at 600px wide and 338px tall, and a big one at 1,920 x 1,200px. Both sizes are 16:9 so crop them to this dimension, and at the same time we apply a slight colour treatment to make them feel part of the same set. Use the image editor of your choice and a Curves adjustment to reduce the blue tones. Save each into the images>small and images>big folders, respectively.

03 Add some texture

Locate a nice textured image on the web and crop a section. Use the Clone Stamp tool or the Spot Healing Brush to reduce contrast and noticeable features, then apply Filter>Other>Offset (if using Photoshop) or the equivalent to move the edges of the image to the centre. Repeat the cloning to get a perfect tiled image, then save as a JPEG in the styles folder.

04 Create your HTML

Our HTML is pretty simple, comprising a couple of unordered lists containing images and links to select images, and a few nested <div> tags. We'll need all those <divs> to handle the 3D rotation later on. In the meantime, add the code below, or open up our start document from the cover disc.

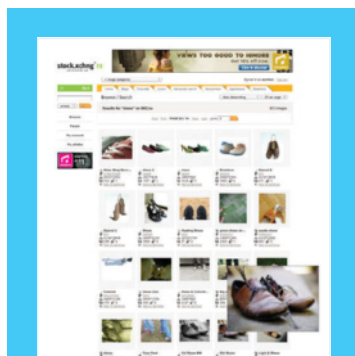
```
001 <!DOCTYPE HTML>
002 <html>
003   <head>
004     <meta http-equiv="Content-Type"
content="text/html; charset=UTF-8">
005     <title>3D CSS3 Gallery</title>
006     <link href="styles/screen.css"
type="text/css" rel="stylesheet" />
007 <script src="scripts/jquery.js"></script>
008   </script></script>
009   </head>
010   <body>
011     <div id="stage">
012       <div id="rotate">
013         <div id="container">
014           <h1>3D CSS3 SLIDESHOW</h1>
015           <ul class="thumbnails">
016             <li id="img1"><span>On the beach...</span></li>
017             <li id="img2"><span>In your home...</span></li>
```



h, the image gallery; a common part of modern web design, the gallery has been through numerous guises in the life of the web. Originally whole pieces of software were available to automate the generation of web galleries, and even the likes of Photoshop included a function to automatically create a thumbnail, large version and the HTML to link the two together. On the modern web, however, a

click-and-wait-for-it-to-load approach no longer meets user expectations and, with the advent of CSS3, increasingly users expect to see a bit of visual flair beyond the standard lightbox effect that has become so popular. In times gone by, the only way to render a 3D effect inside a browser was using the Flash plug-in, but those days are gone as WebKit-powered browsers such as Safari and Chrome now support native 3D animation and transformation using CSS3 alone.

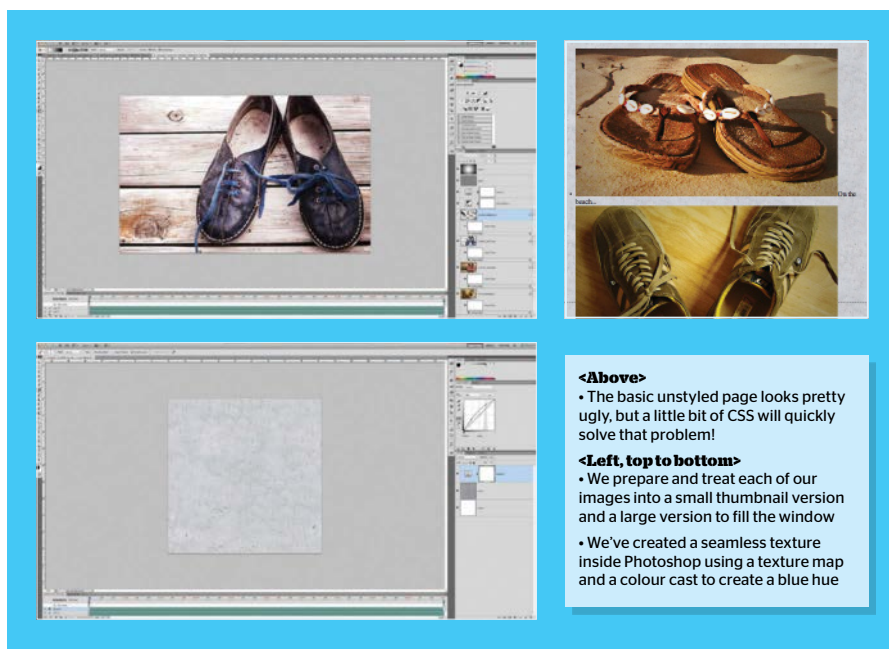
In this tutorial we're going to do exactly that – we'll take a two-dimensional image gallery and provide a twist when the user clicks on a thumbnail – quite literally. As the click occurs, the whole window contents will rotate out of view to reveal the larger version of the image. All the animation and 3D manipulation will be handled with CSS, although we will use a little jQuery to help us set everything up correctly.



<Above>

• For the purposes of illustration here we've used a set of example images for our gallery from the Stock XCHNG library (www.sxc.hu)

On the modern web, however, a click-and-wait-for-it-to-load approach no longer meets user expectations



```

018      <li id="img3"><span>Red shoes...</span></li>
019      <li id="img4"><span>And blue laces</span></li>
020      <li id="img5"><span>Tied up tight</span></li>
021      </ul>
022      <ul class="thumblinks">
023      <li><a href="#img1"
class="selected">Image 1</a></li>
024      <li><a href="#img2">Image 2</a></li>
025      <li><a href="#img3">Image 3</a></li>
026      <li><a href="#img4">Image 4</a></li>
027      <li><a href="#img5">Image 5</a></li>
028      </ul>
029      </div>
030      <div id="bottom">
031      
032      </div></div>
033      </div>
034      </body>
035 </html>

```

05 Add a stylesheet

Unstyled the page looks pretty ugly, but once we've added some basic CSS this will all change. Let's find somewhere to store our styles by creating a

reference to an external stylesheet. Add the code shown below and create a new blank document, saving it as 'screen.css' in the styles folder.

```

001 <link rel="stylesheet" type="text/css"
href="styles/screen.css" />

```

06 Basic styles

Let's get some simple styles in place to establish the main build. The background is going to be set to a dark colour, while the container will use the texture we created in step 3. We'll also work in some style to the thumbnails list. Add this code to your stylesheet:

```

001 body {
002     margin: 0;
003     padding: 0;
004     background: #333;
005 }
006 #container {
007     position: relative;
008     width: 100%;
009     height: 600px;
010     padding-top: 50px;
011     text-align: center;
012     background: transparent
url(backgroundtexture.jpg) repeat top left;
013 }
014 #container ul.thumbnails {
015     position: relative;
016     margin: 0;
017     margin: auto;
018     padding: 0;
019     width: 600px;

```

```

020     height: 338px;
021     overflow: hidden;
022     -webkit-box-shadow: 0px 5px 10px #333;
023     box-shadow: 0px 5px 10px #333;
024     border: 6px solid white;
025 }
026 #container ul.thumbnails li {
027     position: relative;
028     float: left;
029     margin: 0;
030     padding: 0;
031     list-style: none;
032     cursor: pointer;
033 }

```

07 Getting the captions

Each image in our thumbnail set has an accompanying caption which we want to position over the top of the image as a partially transparent bar. Using RGBA to specify the background colour of an element allows us to set the alpha (or transparency) to suit our needs. Add the code below to your stylesheet to see this in action, and experiment with values between 0 and 1 for the alpha to see what effect it has.

```

001 #container ul.thumbnails li span {
002     position: absolute;
003     background: rgba(0,0,0,0.5);
004     width: 520px;
005     height: 20px;
006     color: #fff;
007     padding: 40px;
008     bottom: 0;
009     left: 0;
010 }

```

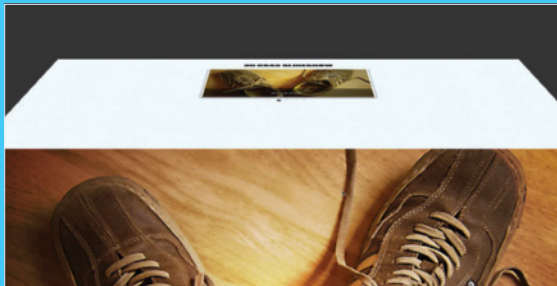
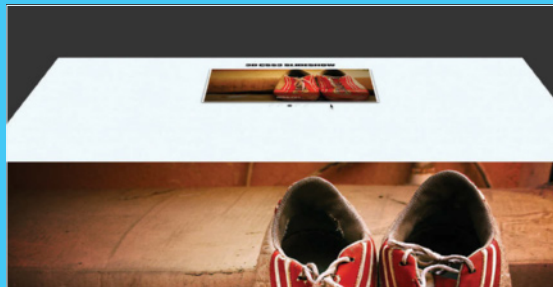
08 Style the links

If you load the page now you'll see the thumbnails are displaying correctly, with just the first shown. We need to set up the styles for the links to allow the user to switch between different thumbnails. We'll use the CSS3 border-radius attribute to create circular buttons for each thumbnail. Add the code below to your stylesheet to implement this:

```

001 #container ul.thumblinks {
002     position: relative;
003     margin: 0;
004     padding: 0;
005     margin-top: 20px;
006 }
007 #container ul.thumblinks li {
008     list-style: none;
009     padding: 0;
010     margin: 0;
011     display: inline-block;
012     width: 20px;
013     height: 20px;
014     overflow: hidden;
015     margin-right: 5px;

```

**<Far left from top, clockwise>**

• We've been inspired to write this tutorial by the excellent Codrops blog (<http://tympanus.net/codrops>), which recently featured a similar effect to this one

• The animation runs automatically when you click on a thumbnail, thanks to the webkit-transition property set in step 12

• The final effect is a wonderfully smooth 3D rotation from thumbnail to full-window image, with an obvious 3D scene sitting behind the page content

• The #bottom <div> has now been hidden as it is rotated through 90 degrees about the X axis, making it edge-on towards the viewer

```
016 -webkit-border-radius:10px;
017 border-radius:10px;
018 border-right: 1px solid #fff;
019 border-bottom: 1px solid #fff;
020 border-top: 1px solid #aaa;
021 border-left: 1px solid #aaa;
022 background: rgba(0,0,0,0.01);
023 text-align: center;
024 }
025 #container ul.thumbs li a {
026 display: block;
027 overflow: hidden;
028 width: 16px;
029 height: 16px;
030 text-indent: -1000px;
031 text-decoration: none;
032 -webkit-border-radius:8px;
033 border-radius:8px;
034 margin-top: 2px;
035 margin-left: 2px;
036 }
037 #container ul.thumbs li a:hover,
038 #container ul.thumbs li a.selected {
039 background: rgba(0,0,0,0.8);
040 }
```

09 Add a new font

We can add a custom font using only CSS by taking advantage of Google Web Fonts, which require no JavaScript. Let's do that to improve the appearance of our page. Head to www.google.com/webfonts and choose a typeface to suit (we opted for Coda). Add the <link> code provided to your HTML <head> and the font-family example to your body CSS rules.

```
001 <link href='http://fonts.googleapis.
002 com/css?family=Coda:400,800' rel='stylesheet'
003 type='text/css'>
004 body {
005 margin: 0;
006 padding: 0;
007 background: #333;
008 font-family: 'Coda', sans-serif;
009 text-transform: uppercase;
010 }
```

10 Script to switch

Currently when we click on a circular button, the thumbnail changes, however the big version of the image does not. To remedy this, we have to apply some jQuery code along with a little JavaScript to avoid the annoying skip that happens whenever we click on a link. Finally, we can update the highlighted button at the same time - just add the code below inside the <script> tags at the top of your page.

```
001 $(document).ready(function(){
002 $(".thumbs li a").click(function(){
003 event.preventDefault()
004 reference = $(this).attr("href");
005 $(".thumbs li a").
006 removeClass("selected");
007 $(this).addClass("selected");
008 $(".thumbs li:first").
009 before($(reference));
010 $(".#bottom img").
011 attr("src",$(reference+" img").attr("rel"));
012 });
013 });
```

Why only WebKit?

CSS3 is still being implemented by browser vendors, and the specification is up for debate. As a result, only WebKit-based browsers currently support 3D transformations and transitions, but more may follow soon!

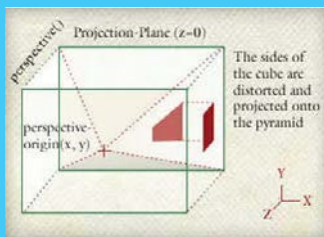
11 Making sense of it

The code we just added grabs the href from the link and uses it to find the right in the unordered thumbnails list. Once it has the right one, it grabs the big image reference and sets the big image src attribute to match. It then moves the correct to the front of the stack in the thumbnails list and updates the 'selected' class on the links list to the selected link. Phew!

12 Transform into 3D

Everything is set for us to make the move to 3D inside our page, so let's get started with the CSS code we need to achieve this. We're creating two faces of a box - the front face is the 'container' <div> and the bottom face is 'bottom'. The box itself is called rotate, while the 3D stage is called stage, appropriately enough. Add the code below to get going:

```
001 #stage {
002 -webkit-perspective: 2500;
003 position: relative;
004 }
005 #rotate {
006 -webkit-transform-origin: 0 0;
007 -webkit-transform-style: preserve-3d;
```

Getting to know CSS3 3D transformations

CSS3 has brought some really exciting innovations to the browser, including the ability to render 3D effects natively inside WebKit-based browsers for the first time. The effects are smooth, fluid and ultimately can add a bit of panache to your user interactions, but they can also make you want to pull your hair out when you're developing them!

It helps to have a basic understanding of how a 3D scene is constructed and the relative space between elements within a scene. We don't have nearly enough room in this tutorial to do the subject justice, but the web is full of fantastic resources to help you get your head around how WebKit works with 3D.

Have a look at some of the suggested links below to get a better handle on how to render three-dimensional effects without giving yourself a headache in the process!

- www.eleqtriq.com/2010/05/understanding-css-3d-transforms

- www.webkit.org/blog/386/3d-transforms

- www.w3schools.com/css3/css3_3dtransforms.asp

- <http://tinyurl.com/3dtransforms>

```
008 -webkit-transition: 1s linear all;
009 -webkit-transform: rotateX(0deg)
translateZ(0px);
010 }
011 #bottom {
012 position: relative;
013 width: 100%;
014 height: 600px;
015 margin: auto;
016 overflow: hidden;
017 text-align: center;
018 }
```

13 What's going on?

It's worth pausing to break down the code we just added. Firstly, the stage enables us to specify the perspective for our 3D scene. The rotate box code sets the point of rotation with the transform-origin attribute and also some basic properties for the animation we'll see in action in the next few steps. We'll add a rotation to #bottom shortly to make it the base of the box.

14 Rotate your #bottom

We want the image in the #bottom <div> to fill our browser window, so we can't specify the rotation directly in our stylesheet as we don't know how big the user's browser window is. Instead we'll use some JavaScript code to work this out and set the CSS programmatically. Add the code below to the existing jQuery \$(document).ready() function.

Play with perspective

We've set the value for the 'stage' perspective at 2,500, but this isn't set in stone. Experiment with values between 500 and 5,000 to see what you prefer.

```
001 winheight=parseInt
    ($(window).height());
002 winwidth=parseInt($
    (window).width());
003 if((winwidth/16*9)
    <winheight) {
004 $("#bottom img").
    css({height:winheight
    });
005 } else {
006 $("#bottom img").
    css({width:winwidth});
007 }
```

15 Rotate your #bottom 2

The code we just added sets the image so that it will always fill the browser window, but we still need to set the rotation of the <div>. We can do this now that we know the width and height of the window. We'll look at what this code does in a minute, but for the time being just add these two lines immediately beneath the code you added in step 14:

```
001 $("#container").css({height:winheight});
002 $("#bottom").css({webkitTransform:
    "rotateX(-90deg) translateZ(-
    "+(winheight/2)+"px) translateY("+(winheight/2)
    +"px)",height:winheight})
```

16 How it works

As we're constructing a box, as well as rotating the bottom face <div>, we also need to offset it by the height of the front of the box. Additionally, we need to set the height of the face and move it forwards in Z space towards the camera by half the depth of the box. If this doesn't make sense, imagine how you would position faces of a cube when making a paper model.

17 Check in your browser

We've got two sides of a cube set up correctly now, but before we introduce the final element, let's

make sure it renders in the browser as we'd expect.

When you load the page now, you shouldn't be able to see any sign of the #bottom <div>. If all is as it should be, you'll simply be able to see the #container <div> along with its textured background.

18 Trigger the animation

When we click on the current thumbnail image, the animation should be triggered so that the cube rotates up, hiding the front of the box and revealing the cube's base. The result will be a full-window view of the image that we've clicked on. Add the code below to set a new rotation value for the box.

```
001 $(".thumbnails").click(function(){
002 $("#rotate").css({webkitTransform:"s
    cale3d(1, 1, 1) rotateX(90deg) translateY(-
    "+(winheight)+"px)"});
003 });
```

19 Put it to the test

Test again in your WebKit-based browser, and this time, when you click on the thumbnail, you should see the full-window version animate into view. Why does it animate rather than flick straight into view? Because we added the -webkit-transition value in step 12! If you want to alter the speed of the animation, try adjusting the value 1s to 0.5s or 1.5s to speed it up or slow it down, respectively.

20 Allow the user to return

You'll have noticed that once you've clicked on a thumbnail, you're stuck in the full-window view. We can solve that by adding one last bit of code to remove the box rotation when the #bottom image is clicked. Add this jQuery code to put the fix in place:

```
001 $("#bottom img").click(function(){
002 $("#rotate").css({webkitTransform:"scale
    3d(1, 1, 1) rotateX(0deg) translateZ(0px)"});
003 });
```

21 Fully test

We've now got a fully functioning image gallery that enables us to move between different thumbnail images and click on each to reveal a full-page version using a very slick 3D cube animation. The whole thing is rendered using only CSS3, with just a smattering of JavaScript to set up the events to trigger the animation. Test it fully in your WebKit browser to make sure that it all works as it should.

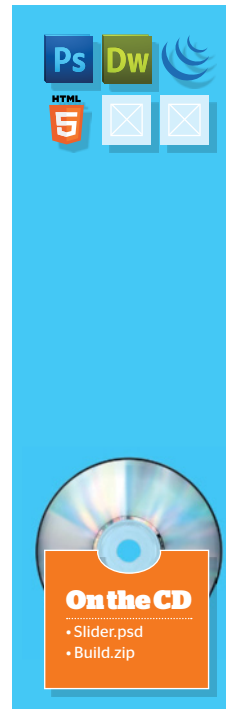
22 Improve usability

While it's obvious to us as the designers of this user interaction what we need to do to trigger the animation, for the average visitor it won't be quite so apparent. Consider adding some icons or text-based instructions to give the user some guidance on how to view the full-window version. It's also worth considering adding a fallback for non-WebKit-based browsers.

Design and build an image slider header: part 2

Take your Photoshop design and get it in motion using HTML5 and a jQuery plug-in that promises the WOW factor

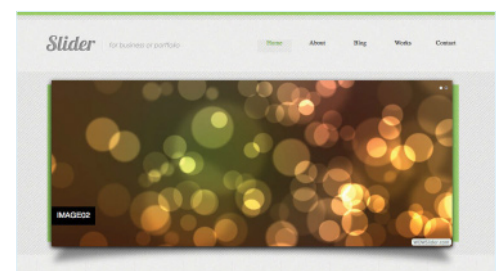
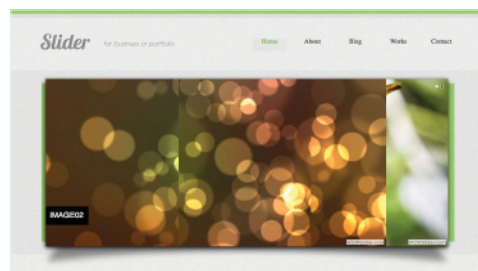
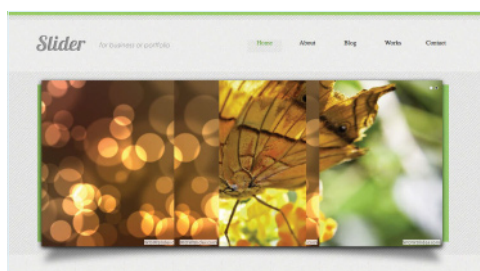
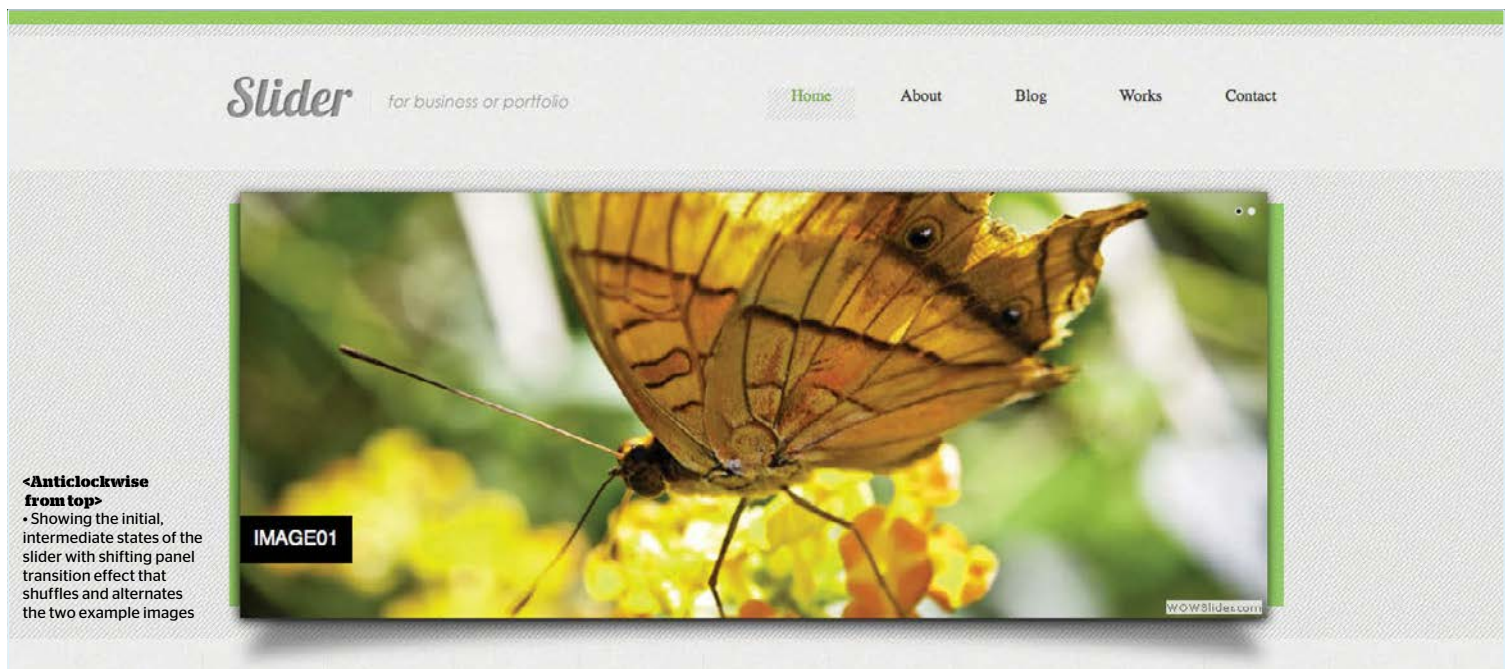
tools | tech | trends Photoshop, Dreamweaver, WOW Slider plug-in
expert Neil Pearce



In the last issue we dived into Photoshop and revealed how to create a clean header element and image slider. Our objective was, once designed, to build the header using HTML5 and CSS3 before working some magic with the WOW Slider jQuery plug-in on the image lightbox.

As we said in the first instalment, there are many good reasons for having a well-built image slider, especially if you are a creative who wants to showcase your work. jQuery carousel plug-ins are very popular these days and can be found on many websites. As there are so many to choose from, it makes sense to try as many as you can and regularly update the one on your site to keep things fresh.

If you didn't follow along with part 1, then fear not – you can just use the design supplied on this month's cover disc. You will need to find your own stock images and we will be using Dreamweaver as our editor – however, you are free to use whatever editor you are most comfortable with. For a look at the slider in action, head to www.neilpearce.co.uk/build.



01 Setting the background

The first thing we need to do is open up the design in Photoshop that we created in part 1 (or alternatively just grab the file from the CD). Hide all layers except the background, the topbar and the slider stripes layers. Then, using the Rectangular Marquee tool, make a selection from the top down at about 115px wide. Go to Edit>Copy Merged and save it as 'bg.jpg' inside a folder called 'images'.

02 Select the logo

Now make a selection around the logo but hide the background layer so that it has a transparent background and save that as a PNG file. By doing it this way, if we ever want to use a different background colour or texture, we can easily, without it affecting the logo. Also save this inside the images folder.

03 Slider background and overstate

Here we make a selection around the overstate on our navigation and save that as we did in the previous step. Next, locate the green slider background layer and Cmd/Ctrl-click on that layer to make the whole thing an active selection. Edit>Copy Merged that and, once again, save it within your images folder.

04 Slider shadow

Again this is pretty straightforward and, by making sure the background layer is hidden and using the Rectangular Marquee tool, we can make a selection around our slider's drop shadow and save that as a PNG. Now that should be all we need in order to start building our header and slider.

05 HTML5 Doctype

Launch Dreamweaver (or your preferred text editor) and create a new file; either open a new HTML5 file or manually type in the HTML5 Doctype. Then create a link to the styles.css file (which we will create in a minute) inside the head tag and save it as 'index.html'.

```
001 <!DOCTYPE HTML>
002 <html>
003 <head>
004 <meta http-equiv="Content-Type"
005 content="text/html; charset=utf-8">
006 <title>WOW slider</title>
007 <link rel="stylesheet" href="styles.css">
008 </head>
009 <body>
010 </body>
011 </html>
```

☼ The header tag can be used [anywhere] but it makes sense to use it at the top of the page where it makes the most impact ☼

06 Wrap it up

Let's make a wrapper so we can control the width of our page. Instead of using the boring old div tag, let's use section and give it an ID of wrapper. That way our wrapper has more meaning than normal and this generally helps support the semantics of the page.

```
001 <body>
002 <section id="wrapper">
003
004 </section>
005 </body>
006 </html>
```

07 Header tag

Now we're going to use our second HTML5 tag: the header tag. The header tag can be used more than once throughout your document but it makes sense to

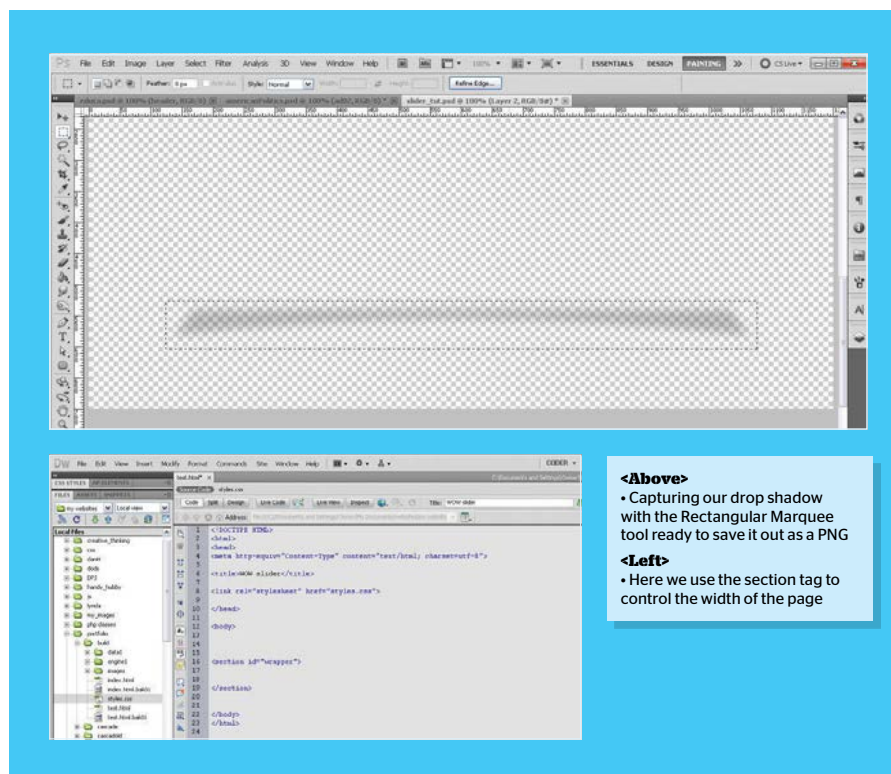
use it at the top of the page where it will make the most impact when a visitor first arrives. Inside that we can include an empty div with an ID called logo so that we can target the logo using our CSS; this will help to keep the page nice and light.

```
001 <header>
002 <div id="logo"></div>
003 </header>
```

08 Nail the navigation

Now inside our header tag we can use the HTML5 nav tag and then, as usual, include an unordered list for our navigation buttons. Here we are looking to target whatever page we are on; make use of a class called current to implement this.

```
001 <nav>
002 <ul>
```



<Above>
• Capturing our drop shadow with the Rectangular Marquee tool ready to save it out as a PNG
<Left>
• Here we use the section tag to control the width of the page

Design and build an image slider header: part 2

```

004
005     <li class="current"><a
href="">Home</a></li>
006     <li><a href="">About</a></li>
007     <li><a href="">Blog</a></li>
008     <li><a href="">Works</a></li>
009     <li><a href="">Contact</a></li>
010
011     </ul>
012
013 </nav>

```

09 Slider section

Now underneath our header tag, let's add in a section tag called slider_wrap that we will use to place the whole slider in. Create a div with an ID of slider_bg; this will be used for the green background of our slider. Lastly we will add in a div with an ID of shadow that will serve as our slider's drop shadow.

```

001 <section id="slider_wrap">
002
003 <div id="slider_bg">
004
005     <div id="shadow"></div>
006
007 </div><!-- END slider bg -->
008
009
010 </section><!-- END slider -->

```

10 WOW slider wrapper

Just before we jump over to the CSS, let's include a div with an ID of wow_slider inside the slider_bg tag. This is going to be used for our images because they will be slightly bigger than our green background; this will also contain our generated HTML, which you will see later in the tutorial.

```

001 <div id="slider_bg"><!-- Green bg -->
002
003     <div id="wow_slider"><!-- images -->
004
005     </div>
006
007 </div>

```

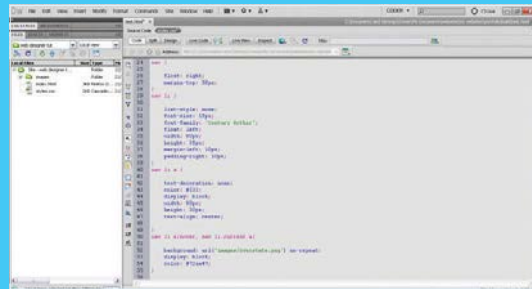
11 Create the CSS

Start a new CSS file, call it 'styles.css' and then open that up in your text editor. Next we are going to add in our background image within the body rule as well as set up the page wrapper. Apply the logo and float that to the left with a little bit of margining to position it to best effect.

```

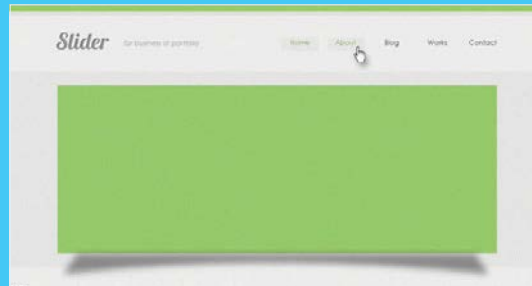
001 body {
002
003     background: #e7e7e6 url('images/bg_wrap.
jpg') repeat-x;
004     font-family: Verdana, Geneva, sans-serif;

```



<Left, top to bottom>

- Adding in the navigation styles and setting the hover and current states in the backend
- How the page is looking up front with the navigation and slider styles applied



```

005     font-size: 12px;
006 }
007
008 #wrapper {
009
010     width: 1000px;
011     margin: 0 auto;
012 }
013
014 #logo {
015

```

```

016     background: url('images/logo.png') no-
repeat;
017     height: 39px;
018     width: 311px;
019     float: left;
020     margin: 52px 0 0 18px;
021 }

```

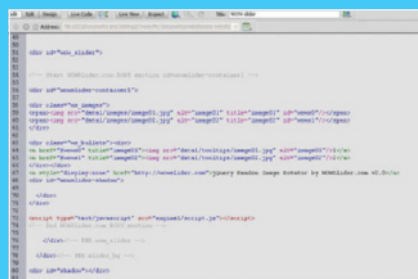
12 Navigation styles

Now it's time to apply a bit of styling to our navigation menu. First we float it right and move it slightly down. Then we make sure that the li elements are floated left and have a width and height. We can space them out a little by adding some margining and padding. Next we need to ensure our anchor elements have the text aligned to the centre before, lastly, adding in both our current and hover states.

```

001 nav {
002
003     float: right;
004     margin-top: 50px;
005 }
006
007 nav li {
008
009     list-style: none;
010     font-size: 15px;
011     font-family: 'Century Gothic';
012     float: left;
013     width: 80px;

```



<Above>

- Once the generated code has been placed in the index.html page, move this inside the #wow_slider div

Design and build an image slider header: part 2

```

014 height: 35px;
015 margin-left: 10px;
016 padding-right: 10px;
017 }
018 nav li a {
019
020 text-decoration: none;
021 color: #333;
022 display: block;
023 width: 80px;
024 height: 30px
025 text-align: center;
026
027 }
028
029 nav li a:hover, nav li.current a{
030
031 background: url('images/overstate.png')
no-repeat;
032 display: block;
033 color: #72aa47;
034 }

```

13 Slider styles

Here we have floated our slider to the left and then moved it down by 50px. We give it a height of 428px, which will be slightly more than our slider images but you can modify this value to taste. We can position the green background within that using the #slider_bg ID. Now it's just a case of using margin values to position it wherever you want.

```

001 #slider_wrap {
002
003 float: left;
004 height: 428px;
005 margin-top: 50px;
006 }
007
008 #slider_bg {
009
010 background: url('images/slider_green_
bg.jpg') no-repeat;
011 width: 960px;
012 height: 367px;
013 margin: 20px 20px 0px 20px;
014 float: left;
015 }

```

14 Slider images and shadow

The reason we created the #wow_slider ID will become clear shortly, but ultimately it's going to be used to contain our images for when we install WOW Slider. Beneath that we can position our drop shadow PNG from step 4 and, by giving this a negative top margin, we can pull it up underneath the slider slightly so it sits where you'd expect to find a shadow.

```

001 #wow_slider {
002

```

```

003 width: 935px;
004 height: 388px;
005 margin: -10px 10px;
006 }
007
008 #shadow {
009
010 background: url('images/shadow.png') no-
repeat;
011 width: 952px;
012 height: 96px;
013 float: left;
014 margin: -10px 0 0 20px;
015 }

```

15 Download WOW

Now head over to <http://wowslider.com> and download the WOW Slider plug-in. Once it's installed, double-click on the shortcut (which should be on your desktop) to open up the gallery options. Here you need to click on the green 'plus' button that's positioned next to the Publish button to source the images you want to use. For simplicity we're working with just two, but feel free to include more if you'd like a greater variety.

16 Setting the images

Next, let's set the dimensions for our images. Click on the 'spanner' icon to the left of the Publish button and then click 'images'. In the Parameters section drop-down menu, inside the Image size option, pick Custom size and set this to 935 x 388px. You can also choose from a wide selection of transition effects

here as well as various templates, but in this example we have left it with the default settings.

17 Prepare to publish

Click on the Publish button and you will be taken to the Publishing Methods page. Here you need to click on Insert to page and then hit the Browse button to locate your index.html page. Once opened, click on the last div that is shown in the page structure section then hit Insert before and you're done.

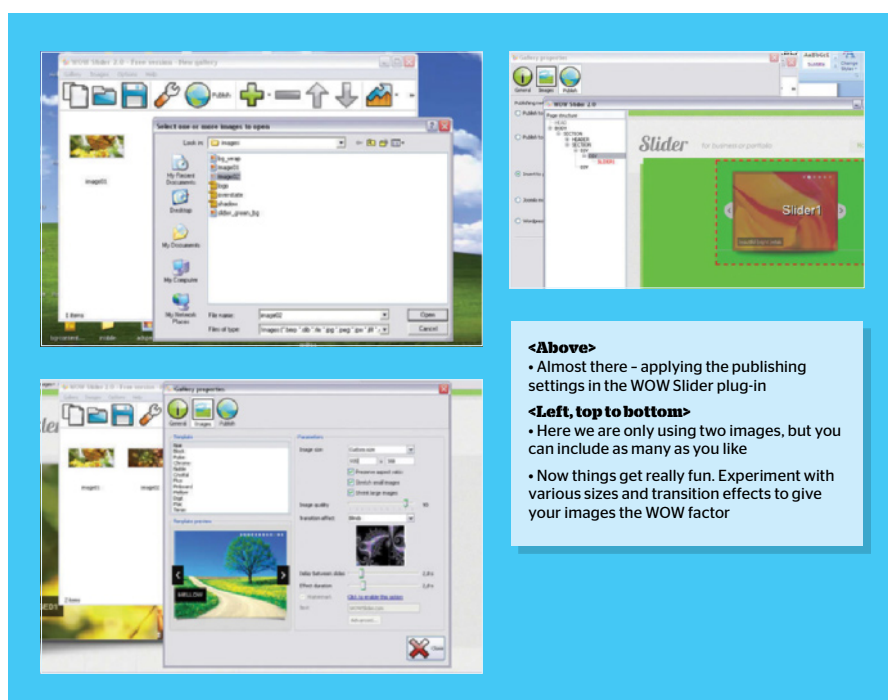
18 Generated HTML and CSS3

Once you hit Publish, WOW will automatically generate all the HTML, CSS and JavaScript files that you need and place them all nicely within your index.html page as well as in folders within your directory. However you will need to move the main WOW HTML body inside the #wow_slider div. Lastly open up the generated style.css file, locate the #wowslider-container1 and add a CSS3 box-shadow to create that side shadow effect as a finishing touch.

```

001 #wowslider-container1 {
002 /* overflow: hidden; */
003 zoom: 1;
004 position: relative;
005 width:935px;
006 height:388px;
007 margin:0 auto;
008 z-index:100;
009 box-shadow: -1px 3px 10px #000;
010 }

```

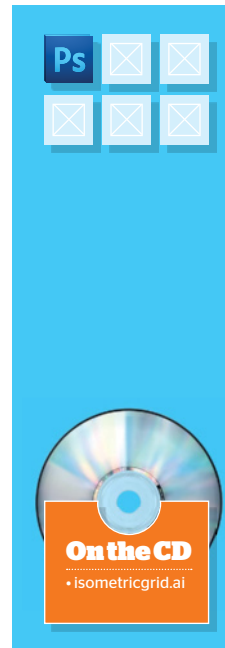
**<Above>**

- Almost there - applying the publishing settings in the WOW Slider plug-in
- <Left, top to bottom>**
 - Here we are only using two images, but you can include as many as you like
 - Now things get really fun. Experiment with various sizes and transition effects to give your images the WOW factor

Design your own isometric pixel-based backgrounds

Discover how to make a repeating vector pattern and really bring it to life

tools | tech | trends Printer, scanner, layout pad, Photoshop
expert Chris Malbon

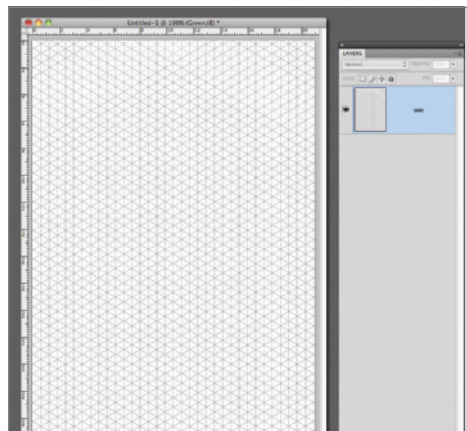
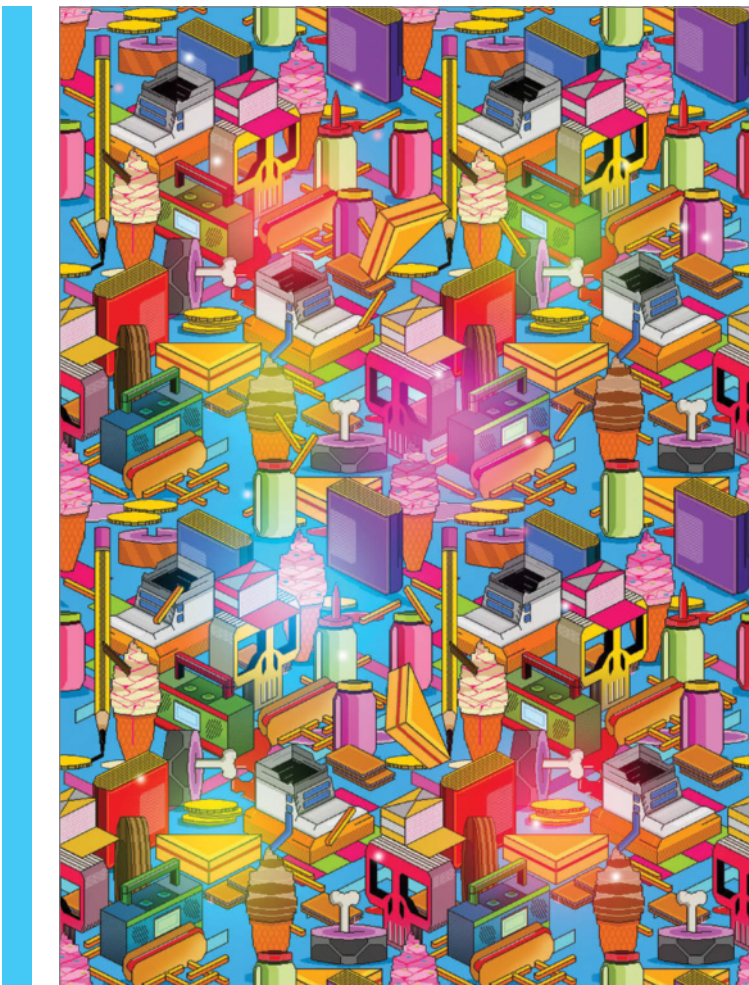


admittedly, pixel art can take a fair while if you want to do a proper job - and it takes even longer when being designed for a repeating isometric pattern. However, for the most part, the results speak for themselves and this tutorial will show you

how to create a cool-looking background without spending too many hours slaving away.

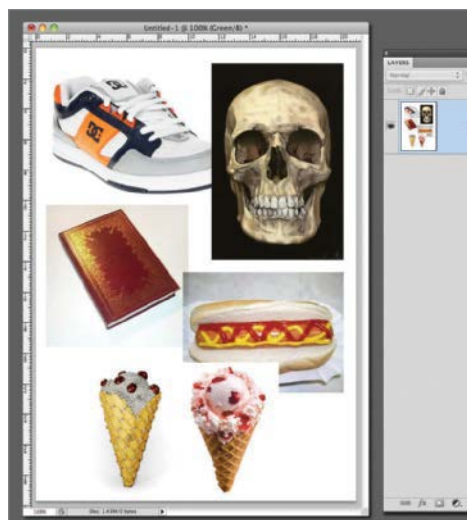
The idea behind this particular pattern was about bringing together a selection of objects that appeal to us, from cool skulls, trainers, sweets and hotdogs, to ice-cream, pens and pencils, and much more.

You really don't have to be Michelangelo to pull this off - the only real drawing to be done is some rough scamps for guides at the start. The trick here is making it personal, filling your pattern with your own likes - or indeed dislikes. Bear in mind your site content and be prepared that this background could steal the show!



01 Isometric grid

Isometric grids are a great way to achieve a 3D/2D look and a very useful tool for drawing in perspective. This grid is made up of a series of vertical lines, with lines at 60 degrees to either side, all meeting at common points to form a web of equilateral triangles.



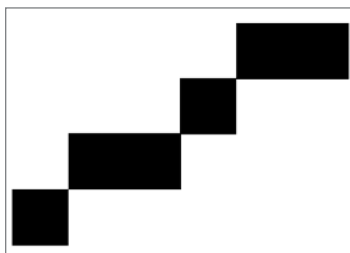
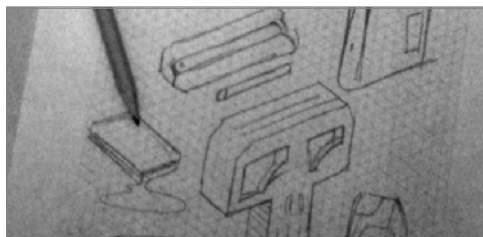
02 Print and source

To save you a bit of time, so you can focus on the more creative part, we have supplied the grid on the disc; print this out. The background we have created is very bespoke and tailored, full of stuff that we like. So fire up your search engine and source a few of your own favourite things! Work from printouts or your screen - whatever suits.

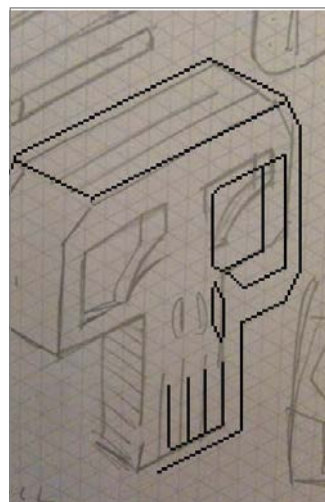
Design your own isometric pixel-based backgrounds

03 Those little scamps!

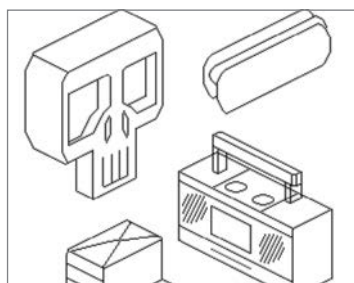
Next grab the printed-out grid and use it as a guide to scamp, or sketch. Of course, these don't have to be works of art - they're just a guide. So long as you get the basic isometric angles working correctly, the aesthetic can be sorted at a later point. Once you're happy with your lot, scan and save your drawings at 150dpi, then open them up in Photoshop.

**04 Pixel power**

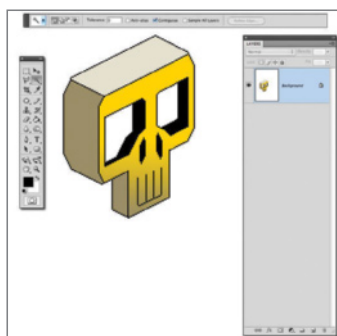
We have opted to design our background in a pixel style. The golden rule when designing in pixels is to keep it consistent, with pixels one up and two across (this ratio), and also to avoid anti-aliasing. Think clean, simple and bold.

**05 Let's start drawing!**

Select one of your objects to draw. For this example we are going to start with the skull. Create a new layer, select a 1px pencil, zoom in and begin tracing over your scamp; remember to stick to the one up and two across ratio (where you can). Zoom out occasionally to 100% to see how it's looking, or select Window>Arrange>New Window to see a live preview.

**06 Build a library**

It will take a bit of time to get your objects looking right, but once you have got into your stride you will soon have collated a library of items. Remember, it's not about drawing an endless number of objects - you can duplicate a lot of them and just change the colour and/or little bits of detail here and there to give each one its own identity.

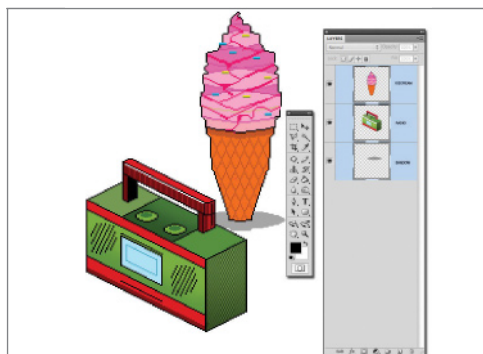
**07 Colouring in**

Now it's time to add some colour! Filling your objects should be easy if you kept your lines clean and bold; just select the area you want to colour using your Magic Wand tool and then switch to the Paint Bucket tool to fill. Make sure that your Wand properties are set to Tolerance 0, that the Anti-Alias box is unchecked for a clean selection, and that Contiguous is ticked.

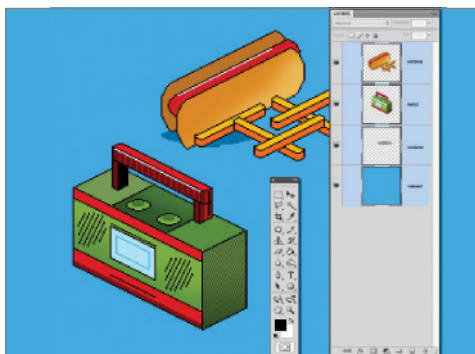
Mix it up!
Be different; use gradients and a few soft brushes to give your objects varying tone and lift - flat colour is the norm, and looks great, but to create something that stands out experiment with colour and fills.

08 Setting the tone

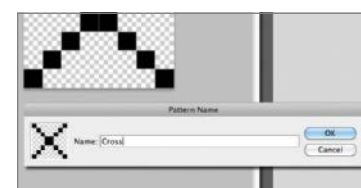
Our objects are very big and bold, which is great, but it's nice to add some little details, such as dials on the ghetto blaster or hundreds and thousands on the ice-cream and so on. The devil is in the details, as they say, so create some nice drop shadows - simple circles using a darker shade of your background tone.

**09 Play with scale**

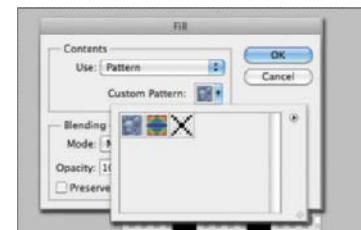
Not everything has to be to scale - eg our ghetto blaster is the same size as our hot dog; it makes the illustration a lot more interesting! Aim to be surreal and abstract. Use a vibrant colour scheme and play with your colour palettes too; it's being designed for screen so you don't have the CMYK restraints of print.

**Pattern fills**

01 Create a pattern fill
Create a new document. It should be small; the image you are creating will duplicate itself to form your pattern at a later stage. So in our case we are using an 8 x 8px canvas. Zoom in and create a small pattern like the one shown above.



02 Define the pattern
Let's define it as a pattern so it can be used at any time. Select Edit>Define Pattern. Give it a memorable name and click OK.

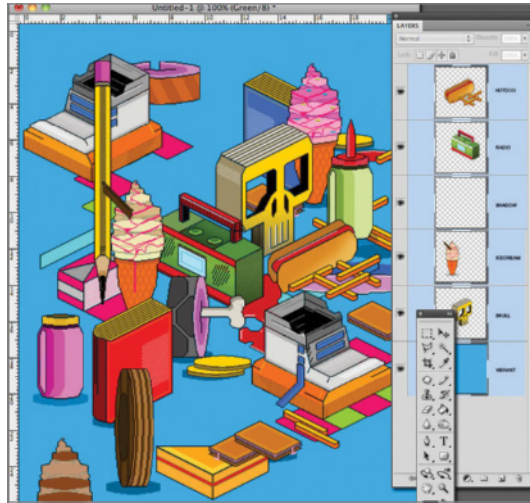


03 Showcase the pattern
To try out the custom pattern, select a part of the object, then go to Edit>Fill. In the Fill dialog, select Pattern from the dropdown, find the pattern you've just created in Custom Pattern and hit OK to apply it.

Design your own isometric pixel-based backgrounds

10 Layout

Once you have drawn and coloured all your items, create a new document (A4 size, 150dpi), then start dragging over your objects and naming your layers as you do so. This just makes things easier to find when composing your final layout. Play with the dynamic scale; overlap some objects, throwing shadows over others – anything to help gel the picture. Make sure everything stays within the page, ie don't have anything overhanging.



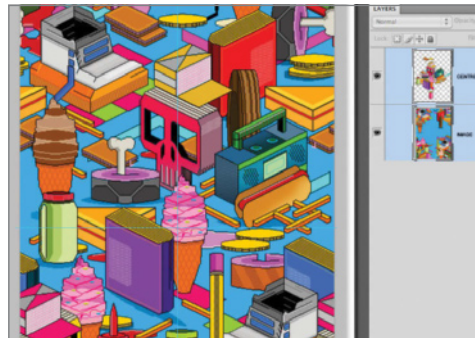
11 Tiling time

Now to start creating your tile. When you have a picture that you're happy with, flatten the entire image in the layer's properties, grab a couple of guides – ie horizontal and vertical – and find the centre of the image. Now slice the image into two from top to bottom. Move the left half to the far-right of the document, and the right half to the far-left.



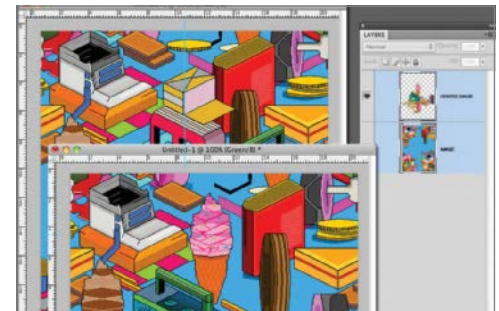
13 Filling the gaps

It's important to keep these elements within the page and not to overlap or go off the page or it will compromise the repeat pattern. Grab your elements and fill in the centre; this can be tricky as the background is now flat so it'll take a little creativity and patience to fill in the spaces, but you'll get there.



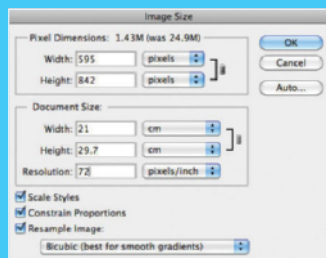
12 Slice twice

Now slice the image into two again, from left to right this time. Put the bottom half up against the top of the document, and move the top half down to the base. You have now created four seamless joins and you should have a space left in the middle.



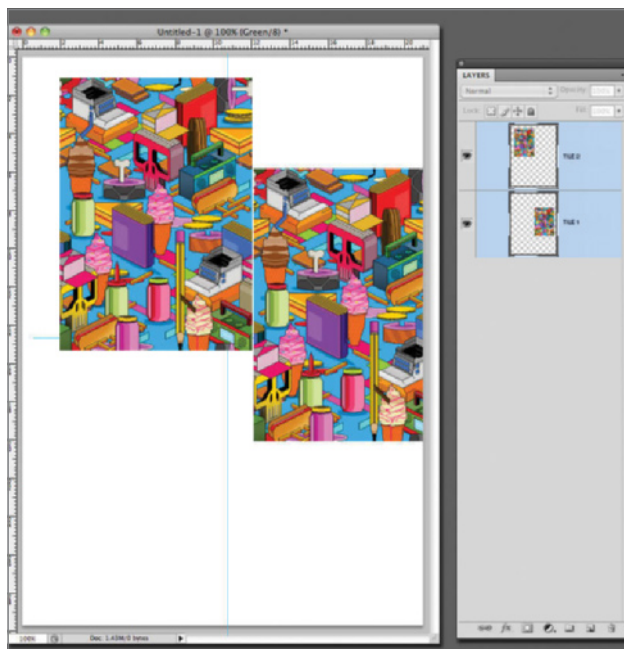
14 Different tiles

We haven't done it for this tutorial but to create an even more random pattern, create a few different tiles, move some objects around and change some colour – but only the editable objects in the middle. Once satisfied save them out as new versions. Instead of using just the one tile to repeat you now have a mix.



Stay sharp

When converting your image to 72dpi make sure that you have the Scale Styles, Constrain Proportions and Resample Image boxes in the Image Size dialog all ticked, and in the bottom dropdown Bicubic Sharper selected. These settings just help to retain the sharpness when scaling down, avoiding any blurs and keeping that clean pixel look we're after.



Save as...

Because the design is predominantly flat colour, GIF would be your best format. If you have gone heavy on the glows and gradients consider using JPEG, but overall the size should be quite small.

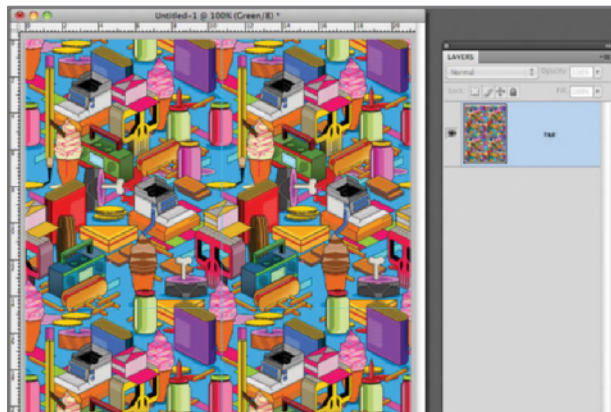
15 ...and repeat!

Once happy with your finished tile, flatten the document, Select All and copy the image. Create a new A4 document at 300dpi to keep the sharpness (don't worry, it will be scaled to 72dpi later on). Paste your copied images into this new document.

Design your own isometric pixel-based backgrounds

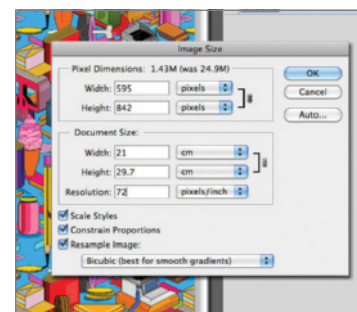
16 Compile the tiles

The tiles will be a lot smaller due to the high-res image dpi. Now duplicate the layer a few times, make sure that View>Snap is ticked, and start placing the tiles: top and bottom, left and right. They should automatically fall flush with each edge - notice how it all repeats smoothly and, bit by bit, transforms into a very striking image.



17 Displacement theory

To really add some variation it's a good idea to take some of the objects and turn them so they no longer sit along an isometric angle. Don't overdo it, as we still want the emphasis on the grid - just a few scatterings to lift the picture with a few small objects; for example, we have used our french fries and cake.

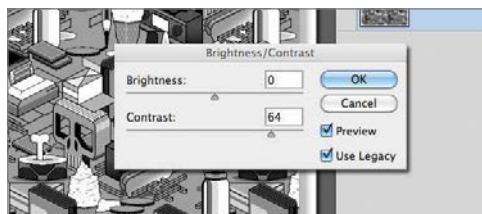


18 Resize for web

The scale is really down to you. We prefer the scaled-down pixel look, hence creating small tiles to give it that visual impact, but maybe mixing up the scale could be a cool direction to go. Once you're happy, flatten the image, go to Image>Image Size and convert to 72dpi (see the 'Stay sharp' boxout).

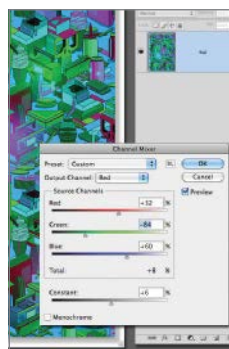
19 Adjustment levels

The last few steps are just a few different suggestions on how to treat your image. All the hard work is done and the great thing about this illustration is that, apart from a few small areas, the design is made up of flat colour, so colour editing is super-easy. First, how about stripping it back, creating a greyscale version (Image>Desaturate)? Or you can use Image>Adjustments>Brightness/Contrast to get a bolder look.



20 Channel Mixer

Still not happy with your colours? Use Image>Adjustments>Channel Mixer to remove/replace tones. It's a great tool to experiment with. We guarantee you will settle on a palette you would never have imagined at the start.



21 Ready to glow?

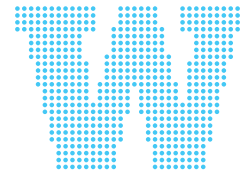
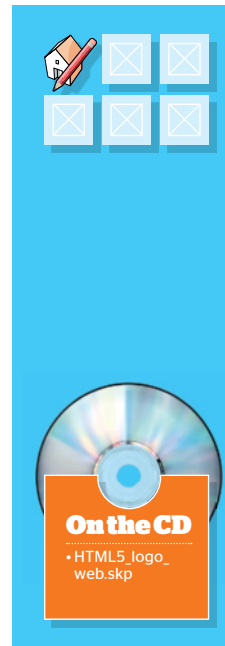
So there you have it, a repeatable pixel isometric pattern based on everything you love - you can't get more bespoke than that! The pattern can be used in any shape, on any format. As a final touch, add some soft glows with a brush set to Screen to give it a neon look.



Create a web-ready 3D logo with SketchUp

Google SketchUp is the ideal software for making the move from 2D to 3D

tools | tech | trends Google SketchUp (free or Pro), SketchUp RoundCorner plug-in **expert** Robin de Jongh



With the adoption of HTML5, the web will become 3D enabled as standard. The dawn of universal fully interactive 3D graphics, virtual environments and games without plug-ins isn't far away from a mainstream reality. But as a web

designer comfortable with 2D tools, that third dimension might seem a little daunting. This is a simple tutorial to introduce you to the notion of working in three dimensions – and what subject matter could be more fitting than the open-source HTML5 logo itself?

Here we use Google SketchUp to create a simple but effective web-ready 3D asset. SketchUp excels at creating such models because it encourages you to model from a 2D image as a starting point. This eases you from a 2D mindset into 3D without the hassle of learning a whole new way of thinking. So the first step, if you don't already have it, is to download SketchUp!

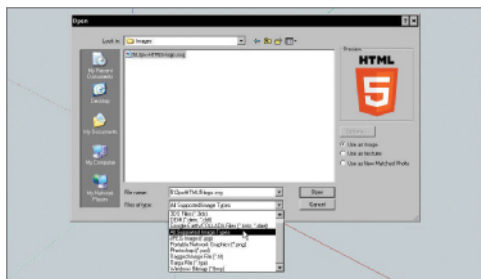


☁ This eases you from a 2D mindset into 3D without having to learn a whole new way of thinking ☁



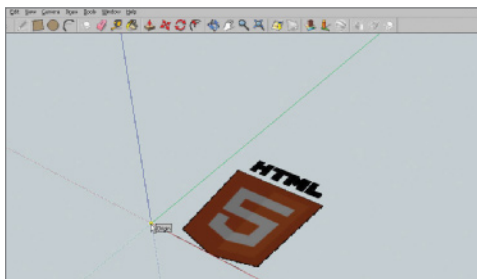
01 Setting up with SketchUp

After you have installed Google SketchUp, fire it up and select Choose Template from the welcome screen. Now select the Product Design & Woodworking – Millimeters template, as shown above, and click Start using SketchUp. To fetch the image you'll be working from, navigate to www.w3.org/html/logo and download the open-source HTML5 logo, saving it into a convenient folder to grab in the next step.



02 Import the image

You now need to import the 2D logo image into SketchUp as a reference to work from. Go to File>Import and select the folder where you just saved the HTML5 image. Select All Supported Image Types from the drop-down menu and make sure that the Use as Image radio button is checked before opening it.



03 Placing and sizing

Your image appears in the 3D viewport. Move your cursor to the Origin and left-click to fix the bottom-left of the image in that location. Move the cursor to the right and watch the image stretch in size. The width of the image is shown in the bottom-right of your window; type in 500 and hit Enter.



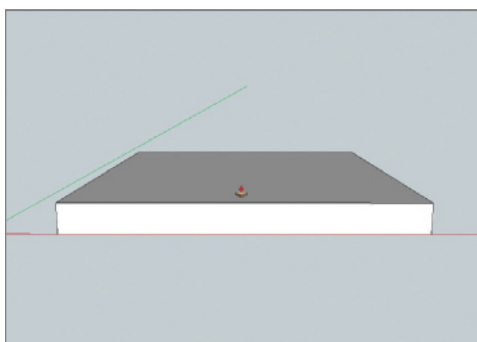
04 Using preset views

Go to View>Toolbars>Views. Now drag the Views toolbar to dock it where you want - either at the top or to one side of the window. Click on the Top view button, then click the Zoom Extents option. You now have the whole image filling the screen, viewing it head on.



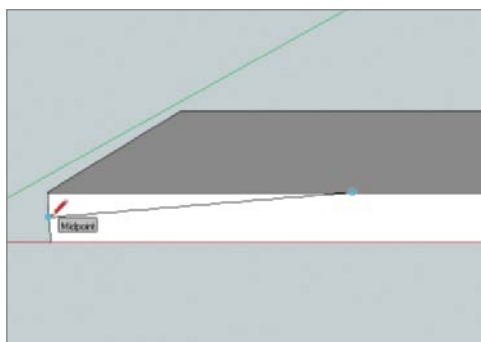
05 Draw a rectangle

Select the Rectangle tool and click first on the top-left of the HTML5 shield; you should see the tooltip On Face in Image. Now move the cursor to the bottom-right until you see the tooltip On Edge in Image. Move to the right until you have the shield fully enclosed and then click to create the rectangle.



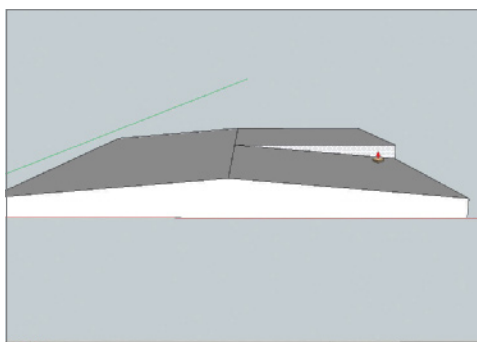
06 Extrude into 3D

Hold the middle mouse button and move the mouse to orbit the view so that you're looking at the rectangle end-on. Use Pan or Zoom Extents to frame the view. Select Push/Pull and click on the shape. Move the mouse upwards to extrude the rectangle into a box - around 30 millimetres should do it.



07 Draw cut lines

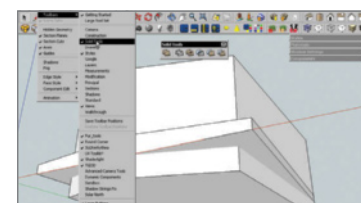
Select the Pencil tool and move the cursor over the top edge of the box. When you get near the middle, the tooltip should show Midpoint. Click there, and then click at the centre of the left side edge as indicated above. Click on the first point again and draw a line to the centre of the right-hand edge.



08 Create the bevel

Select the Push/Pull tool and click on the top-left section of the face that you just created. Push the face all the way to the back of the box and click; the Push/Pull-ed face should disappear. Repeat this process for the right-hand side. Once done, the top face of the shield should be bevelled, as it is in the image above.

SketchUp Pro's Boolean Tools



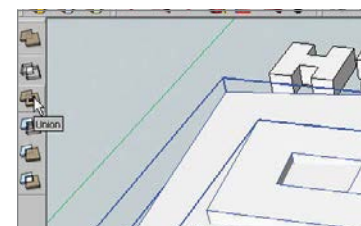
01 Enable Solid Tools

Modelling is much quicker if you have SketchUp Pro, because you can use the new Solid Tools. In Pro, from step 13, go to View>Toolbars>Solid Tools.



02 The Intersect tool

Select the shield outline shape and turn it into a group. Now select both the shield and outline shape. Click on the Intersect tool and it's all done for you in one go!

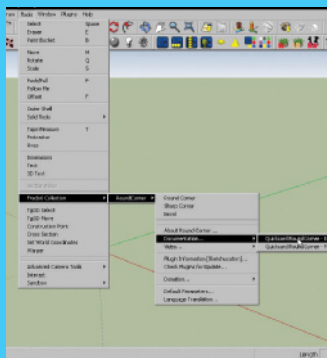


03 The Union tool

Now turn the '5' into a group. Select the digit and the shield together. Activate the Union tool; you now have a finished shield and can go straight to step 17.

Manipulate the 3D view

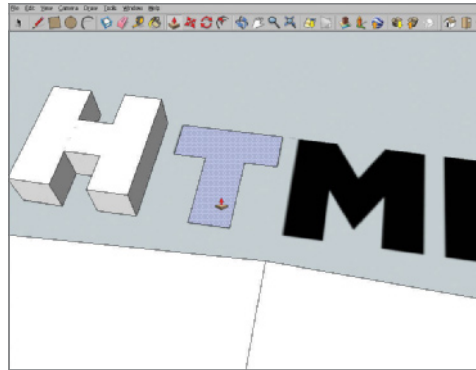
Rotate the scroll wheel to zoom, or press and hold to orbit. Keep a finger over the Shift key and hold it to pan instead of orbit.



Opening up Pandora's box with third-party plug-ins

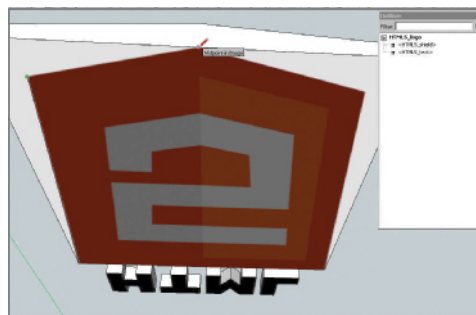
SketchUp initially came with just two or three tools, and the reason it gained such rapid popularity was largely because of that simplicity. To stay true to that unique selling point, SketchUp still ships bare bones compared to other software, but importantly you can use plug-ins to provide pretty much whatever extras you need.

Plug-ins come in ZIP files and are usually found on forums or third-party sites – for example, <http://sketchucation.com>. Once you have the ZIP, extract it to your plug-ins folder. When you restart SketchUp there should be an extra toolbar or menu items in the Ctrl/right-click (context-sensitive) menu or Tools menu. Some tools need to be enabled in Window>Preferences>Extensions.



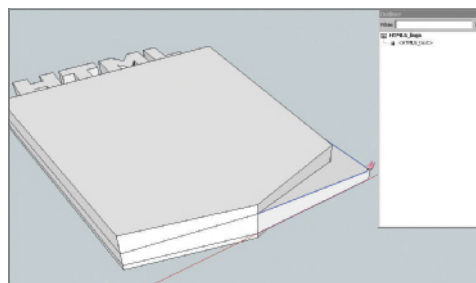
09 Construct the 3D text

Go back to the Top view and use the Pencil tool to trace the edge of the 'H'. Make sure that the tooltip always shows On Face in Image or On Edge in Image. Use Push/Pull to extrude the letter. Repeat this for the other characters, but instead of extruding, just double-click on the face with the Push/Pull tool.



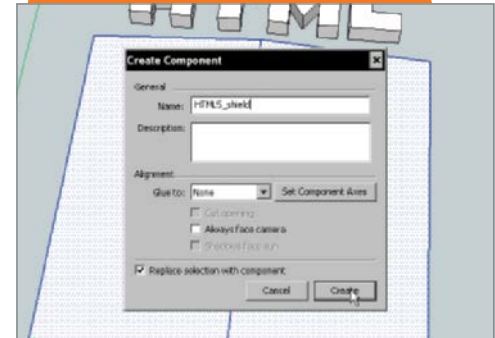
11 High five!

Orbit the view until you can see under the shield. Trace the outline of the shape starting at the corners, then go to Window>Outliner and select the HTML5_shield component. Ctrl/right-click and select Hide before going to the Top view. Trace over the white '5' as you have done before and Push/Pull it a long way up.



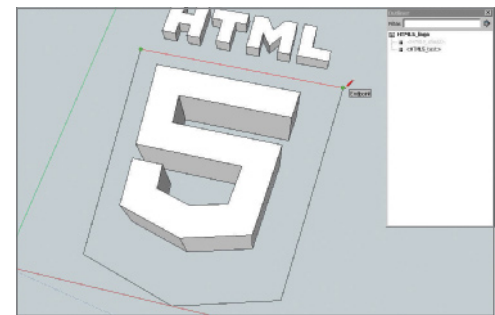
14 Erase excess geometry

Ctrl/right-click the HTML5_shield component and select Explode; this makes the HTML5_shield geometry stick to the shield shape and the '5' that you created. Select the Eraser tool and rub away the bottom-left and bottom-right parts of the shield that you don't need. Make sure all lines and faces are removed.



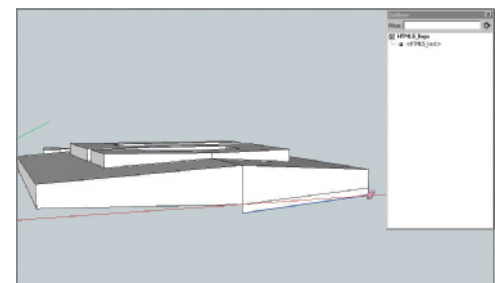
10 Creating components

Press the Spacebar to deselect all tools, then triple-click on the shield. Ctrl/right-click and select Make Component. Type in 'HTML5_shield' into the Name field, ensure the 'Replace selection with component' box is ticked and hit Create. Now repeat with the text, but this time hold Shift to allow you to select multiple letters at once; name this component 'HTML5_text'.



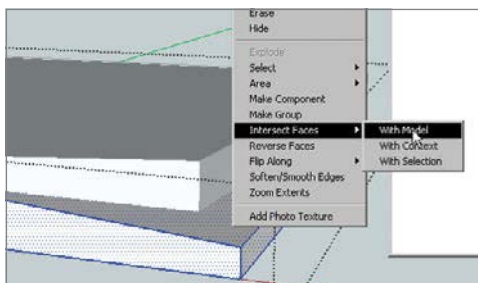
12 Cookie cutter

Ctrl/right-click the image and select Delete. Now rotate the view and Push/Pull the bottom face of the '5' up a tiny bit. Now draw a single line to finish off the shield shape as shown. Unhide the HTML5_shield component using the Outliner. Lastly Push/Pull the upper face of the '5' so that it is just clear of the shield.



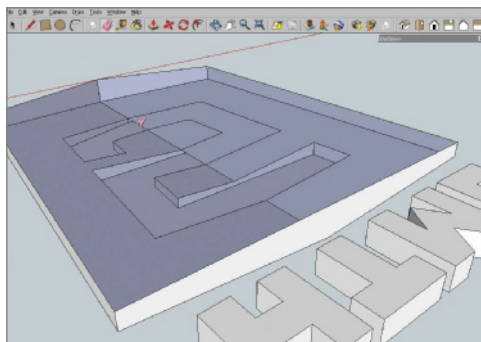
15 The intersected form

Erase the upper and lower parts of the shield that you don't need; this leaves just the intersected form of the HTML5_shield component and the shield shape extrusion – or, in other words, the finished shield. Now select the underside of the shape and hit the Delete key (or Backspace if using a Mac).



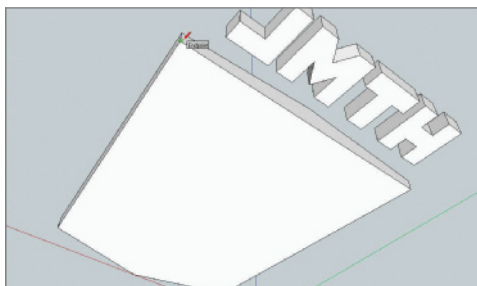
Intersect two volumes

Triple-click the '5', Ctrl/right-click and select Intersect Faces>With Model. Now Push/Pull the shield shape up and clear of the '5'. Orbit the view and Push/Pull the bottom face of the shield shape down. Double-click the HTML5_shield component to edit. Triple-click and go to Intersect Faces>With Model.



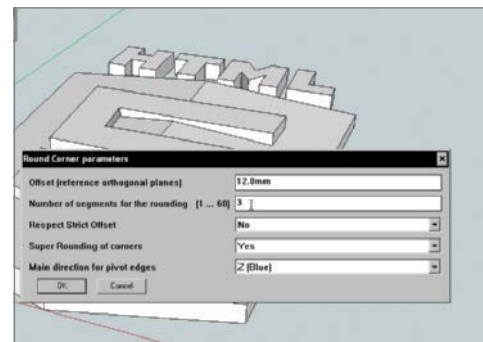
16 Clear internal geometry

Orbit to the underside of the shield and you will see that part of the '5' is still left within the interior of the shield. This excess geometry will make your file size larger than it needs to be so should be removed. Use the Eraser on this until you only have the indentation of the number in the shield (see the screenshot).



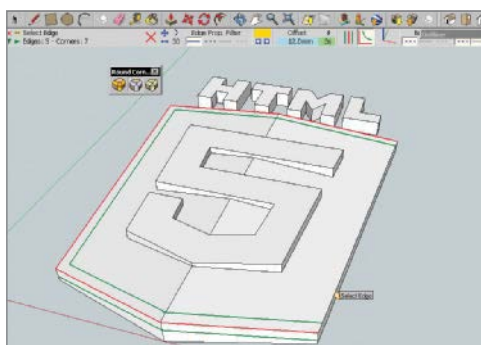
17 Download some SketchUp extensions

Use the Pencil tool to draw a line along one edge of the underside of the shield; this will reinstate the back face. Now open your browser and go to <http://tinyurl.com/sketchuproundcorner>. Download the latest versions of RoundCorner (currently RoundCorner 2.3a) and Libfredo (currently Libfredo6 4.3b) and extract them into your Google SketchUp plug-ins folder.



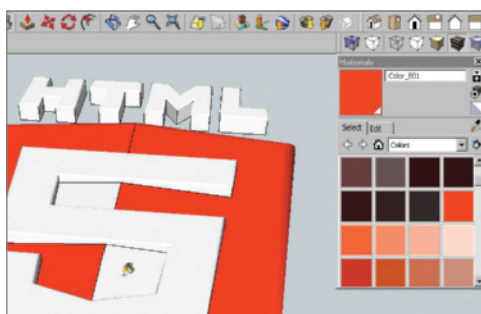
18 Select sharp edges

Save your file and restart SketchUp; now you will see an additional toolbar. Hit the Sharp Corners button, click in the menu bar under Offset and a dialog box opens. Enter 12mm in the Offset box and 3 in the Number of segments box, then press OK. Now select the six outer edges of the shield's upper face.



19 In the round

Move the cursor into a blank area of the screen and you will see a green tick – left-click this to confirm and the corners are now rounded off. Click on the top face of the '5'. Reduce the Offset to 2mm, hit OK and click to confirm. Repeat this step with each of the letters.



20 A splash of colour

Select the Paint Bucket tool and open the Colors folder in the Materials palette. Sticking with the original scheme, find an orange colour and apply it to the shield. Select white to paint the '5' and a grey/black colour for the 'HTML'. Go to Edit>Select All then use the Move tool to shift the tip of the shield to the Origin point.

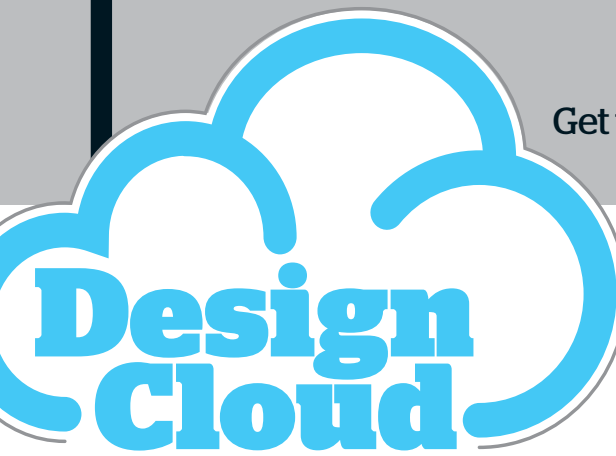


21 Take it further

Go to File>Export>3D Model, select COLLADA file, then Export. You can now use SceneJS (<http://scenejs.org>) with the COLLADA importer to serve the model in WebGL-enabled browsers. For more on creating 3D models for web/games, see this book: *Google SketchUp for Game Design*.

Keep your geometry separate

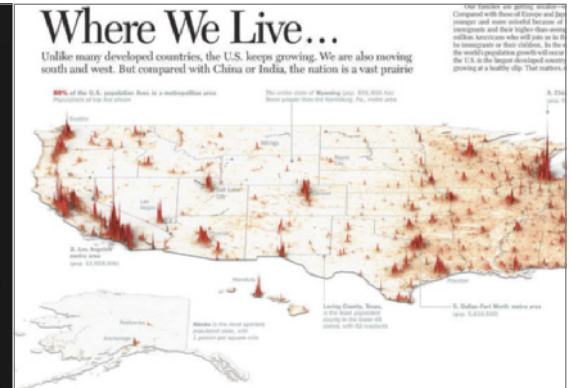
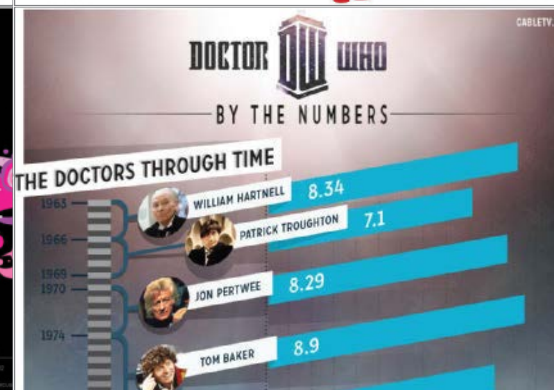
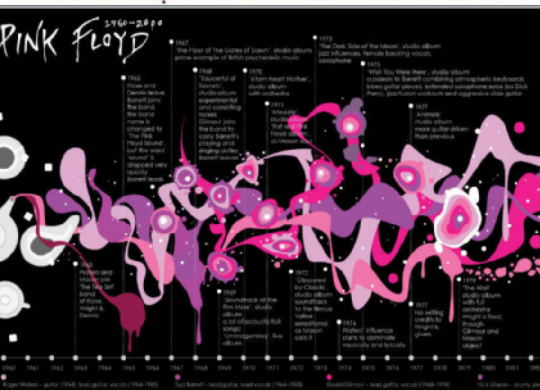
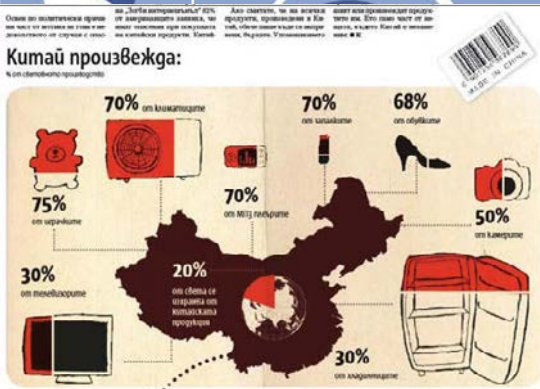
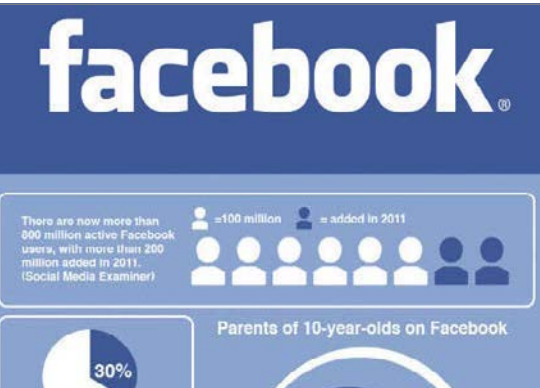
In SketchUp all geometry you create will stick to other geometry. So when you have an item you wish to keep separate, always turn it into a group or component.



Get your site seen, or suggest a theme
Tweet us with the URL or topic @WebDesignerMag

INFOGRAPHICS

Infographics and data visualisation can make even the duller subject interesting. Here we pick 24 top-quality examples of the art form



01	02	03
04	05	06
07	08	09
10	11	12

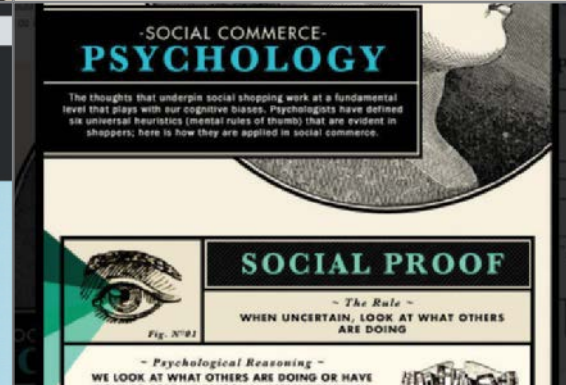
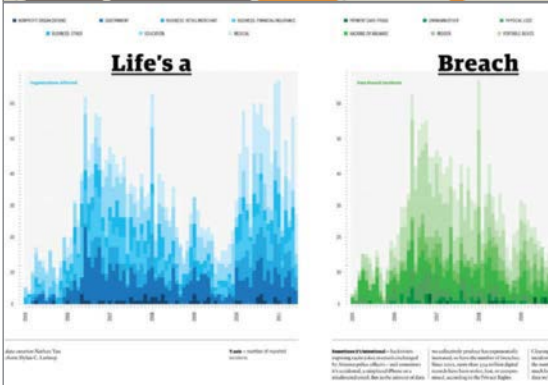
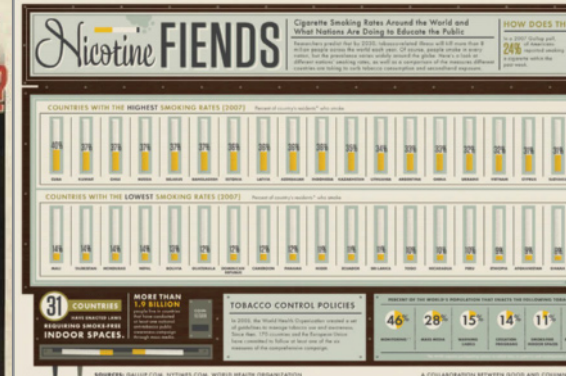
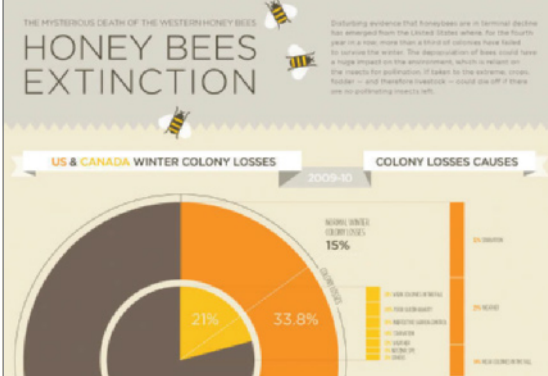
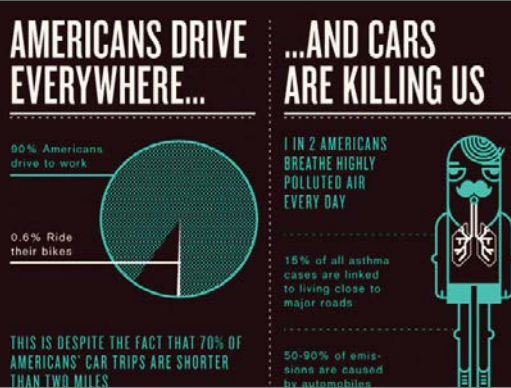
Left-hand page

1. <http://bit.ly/sAFkhk>
2. <http://4sq.com/pOxIbu>
3. <http://bit.ly/DdKcv>
4. <http://bit.ly/Tmaxw>
5. <http://bit.ly/shBg4e>
6. <http://bit.ly/BRrjc>
7. <http://bit.ly/8cQmB5>
8. <http://bit.ly/ncKogS>
9. <http://bit.ly/pnlMle>
10. <http://bit.ly/tYOmJs>
11. <http://bit.ly/ptNe3F>
12. <http://bit.ly/w3GefW>

13	14	15
16	17	18
19	20	21
22	23	24

Right-hand page

13. www.congressspeaks.com
14. <http://bit.ly/sZxGGS>
15. <http://bit.ly/q6rBzw>
16. www.directlyrics.com/mondegreen
17. <http://bit.ly/ynySKV>
18. <http://bit.ly/tlv85b>
19. <http://fictn.com/honeybees>
20. <http://bit.ly/vdIKUJ>
21. <http://bit.ly/vAS3QI>
22. <http://bit.ly/pQRgDH>
23. <http://bit.ly/sRXLZ>
24. <http://bit.ly/upZd8a>



web workshop

Get the vintage illustration look

inspiration www.ryanscherf.net



There are many reasons why people are drawn to a website. Sometimes it's a great whizzy feature, the utilisation of cutting-edge technology or a layout that's a bit more clever than the norm. But for Ryan Scherf's personal portfolio site, he uses good clean HTML5 that's wrapped up in a brilliant design that incorporates illustration and typography beautifully.

Sometimes we don't need whizzy features on our websites – we just need the finer points of a good, honest piece of design. This works excellently for Scherf as it shows off his ability to control creative software, not only through the making of great graphics, but also through the precise implementation of CSS to produce a well-rounded, tactile site.

Tiling 101

Due to improved broadband speeds, graphical backgrounds can be much larger than in the past. However it's vital that they tile seamlessly so that, regardless of the visitor's screen size, the continuity is not broken. One way to do this is to have a graphical element leave one side and then rejoin on the other, so it matches when tiled.

1

Bringing vintage bang up to date

Scherf's graphic work is a style that gives maximum impact but is not too difficult to achieve. There is a distinct nod to the vintage style and, once you settle on a particular theme, it becomes very easy to replicate across the design. Here Scherf has enhanced the illustration by using some old-fashioned paper textures to give it a unique look. By blending the clouds and the stars into the design, it all begins to look cohesive as if it belongs together.

The design is rounded off by the use of typography overlaid across the image, which also acts as a word count for the site.



Back to top

At any point you can return to the top of the document with this illustrated arrow button in the bottom-left.

Navigation

A simple navigation bar sits in the top-left of the site. The titles of the buttons appear on rollover and the navigation remains in place as the page scrolls.

Typography

The bold typography is used to tell the visitor exactly what Ryan's skills are. This is of utmost importance when freelancing as the viewer needs to quickly see your specialist skill area(s).

Vintage

The illustrated design work is brought together by using aged paper textures to give the site an old-fashioned feel. Notice how all the design elements use these textures for consistency.

Subtle background

The remainder of the website uses a subtle backdrop texture which retains the illustrated paper theme throughout.



<comment>
What inspired the designer to make the site

Textures you can touch

"For the background of my personal portfolio website, I was really aiming for a style that was truly unique. I wanted visitors to feel as if they could reach out and touch the textures - plus I wanted the work to speak for itself. By juxtaposing bright designs with subtle earthy tones, I ensured that my portfolio of work seems larger than life."

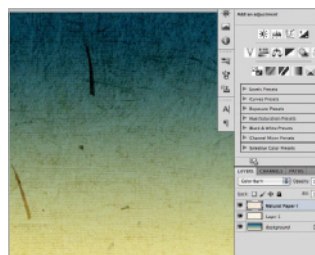
Ryan Scherf, www.ryanscherf.net

2 Capture the illustrated look



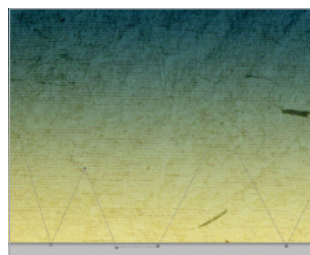
01 Gradient backdrop

Choose a light yellow colour for the background and a dark blue for the foreground colour. Switch to the Gradient tool and drag from top to bottom on your document while holding Shift to add a gradient.



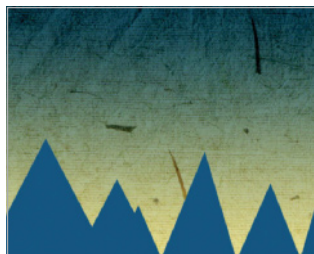
02 Burn some paper

If you search for 'paper textures' online you will find many results. Once you have one or two you like, drag them into your composition and change the blending mode to Color Burn.



03 Pen tool

Switch to the Pen tool and draw triangles along the bottom of the image to give the impression of mountains. Make sure that the path is joined to the beginning point so we can fill it with colour next.



04 Fill selection

In the Paths panel, click on the Selection icon to pick the path. Fill the mountains on a new layer with any colour; this will be covered up by the paper texture in step 5.



05 Add paper texture

With a different paper texture add this as a new layer to the piece, above the mountains. Hold Opt/Alt and click between the layers to use the lower shape as a mask.



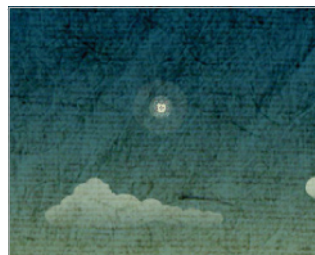
06 Head in the clouds

Apply a cloud brush or stock imagery. Add several clouds and vary their direction using Edit>Transform>Flip Horizontal. Mix up the size with Edit>Transform>Scale.



07 Soften edges

Add a layer mask then use a soft brush (at 20% Opacity) on the cloud edges. Set the layer Opacity to 80% so that the background texture is able to show through.



08 A star is born

On a new layer, with a hard brush, add a yellow dot (Transparency 10%). Duplicate the layer and scale it up (Transparency 20%). Repeat and set the final layer to 80% transparent.



09 Duplicate the star

Put the three star layers in a folder, copy and place around the scene. Resize some of the stars for more variation. You should now have roughly the same scene as the site.

3

Creative titling for your site

Scherf's site tells users exactly what his skills are as the visitor hits the site - something which is particularly important if you are a freelancer. Here we explore how to re-create his typographic style in Photoshop.



01 Lay out your text

In Photoshop grab the Text tool and use black as the foreground colour. Place each word of text on a separate layer so that you can resize the words and arrange them in a suitable way to show off the name of your site and your skills.



02 Open Layer Styles

Double-click on one of the text layers in the Layers panel to open the Layer Styles menu and set the fill Opacity to 75%. Click on Bevel and Emboss and add an Outer Bevel setting at just 1 pixel. Turn off the Shadow Opacity and the Global Light options and move the angle as shown.



Add Inner Shadow

Click on the Inner Shadow option and give it a Distance and Size of 1. Then leave all other settings as default before hitting OK. Ctrl/right-click the layer and copy the layer style, then Ctrl/right-click the other layers and paste in the style.

web workshop

Cutting-edge web logo trends

inspiration www.kommunikat.pl

Designer dandruff

The style indicated by 1 is commonly referred to as 'dandruff' in the creative community. It replicates a pre-washed look and this airspray effect is always popular.



The scope for exciting web logos has widened due to the improved capabilities of modern design software. Adobe Illustrator and Photoshop can be used individually, or in unison, to great effect. Photoshop's own Pen tool, combined with Smart Object rescaling and layer styles make for a super-powerful arsenal.

Logo design is always in huge demand, being an essential component of any brand identity – none more so than those that saturate the web. Therefore, it's never been so important for designers to produce memorable logos, supplying the demand that all web businesses are clamouring for: to stand out.

"I think Photoshop gives the opportunity to explore spatial dimensions of logos," explains logo designer Jakub Rutkowski. "Try to work with 3D effects or build up texture, find a new way to brush your shapes and play with light and shadows." Here we present a few of these styles, showing how to re-create some of the coolest current trends in a few easy steps.



<comment>
Where to go for inspiration and to stay on trend

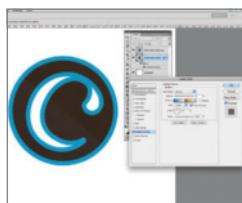
Essential resources

"Inspiration and reference is the first and most important phase in the creative process. I start my journey at LogoLounge (www.logolounge.com) where I compose an ideas board. To set a benchmark I look to Behance, www.movingbrands.com, <http://heydays.no>, www.effektivedesign.co.uk and my guru, Muggie Ramadani."

Jakub Rutkowski, www.kommunikat.pl

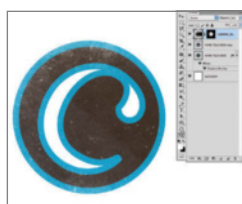
1 Technique

Dusting surface texture



01 Prep work

This effect works best with a clean bold logo. First apply a Chrome Gradient Overlay layer style (8% Opacity). We've duplicated the layer, erased the layer style, dropped layer Opacity to 50% and applied a slight Texture>Grain filter.



02 Digital dandruff

Find a paint splat or distressed paper texture then resize and position over your logo. Apply strong Curves (Cmd/Ctrl+M) values for high exposure, set a Screen blend mode, invert (Cmd/Ctrl+I) and apply a clipping or layer mask.



Washed out

A distressed look can add some tangibility to your logo. A hand-crafted style can also be charming and create a strong personal identity in negative space.

Gradients

Gradients display well in an on-screen format, bringing a simple yet attractive diversity to your style. Subtlety is the key to capturing the eye of a consumer without distracting from the product.

Fancy font

Bring a bit of class to your logo with the typeface. Flourishes add some personality, making the brand instantly recognisable.

2

Technique

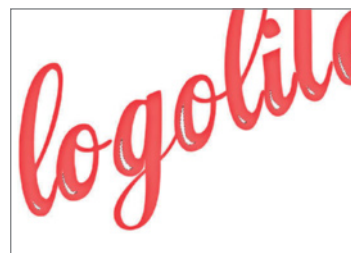
Let the type do the talking

Elegant lettering is a current trend in the logo field that both excites consumers and adds a touch of class to a client's identity. Decorative or professional font types can be extremely advantageous when it comes to promoting both cultured or more mainstream brands. Photoshop's Pen and scaling tools, plus layer styles, work in unison to help you produce glossy, calligraphic type in a matter of minutes - here's how.



01 Font style

Begin by selecting a font with a fluid free-hand style with curvy edges and loops - something with lots of flair. We've plumped for the Loki Cola font, free from www.dafont.com. Type out your logo large scale in Photoshop.



02 Smart selections

Convert your type layer to a Smart Object. Cmd/Ctrl-click this layer's thumbnail, create a new layer and then Select>Modify>Contract by 26px. Press Cmd/Ctrl+F5 and fill with white; use these new white shapes as a blueprint.



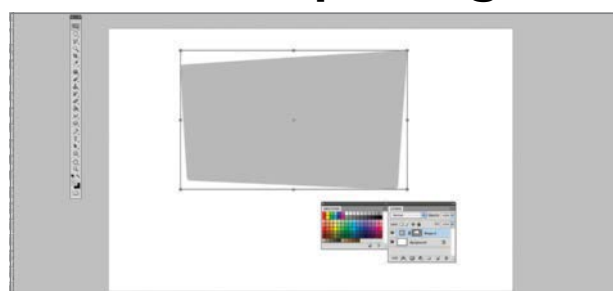
03 Gloss and shadow

Perfect your gloss with the Pen Shape tool and Transform>Warp option. Apply an Inner Shadow with a dark red colour to your main type; set blend mode to Multiply, 68% Opacity, Distance 8px, Choke 4px and Size 38px.

3

Technique

Gradients and quadrangles



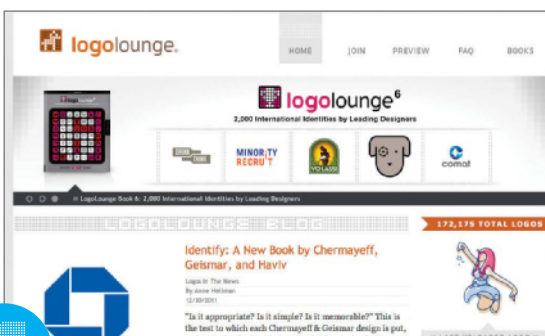
01 Draw a quadrangle

Select the Rounded Rectangle tool in Photoshop and then set Radius to 25px (in the overhead options bar). Draw out your shape (in b7b7b7 grey) before activating the Move tool and the Show Transform Controls option. Holding the Cmd key, click and move corner control points to form your quadrangle. With the shape finished, select Gradient Overlay from the Layer Style (fx) options.



02 Gradients and layer styles

Set your gradient style in the Gradient Editor. Choose from presets in the default menus or, if you prefer, make your own with the stop colour control points. Select your type (eg Gill Sans) and apply your logo in white. Again in the fx options select Drop Shadow, applying it at 30% Opacity, 10px Distance and 30px Size. Add an Inner Shadow at 45% Opacity, 10px Distance and 12px Size and you're done.



4

INSPIRATION

LogoLounge and more

The web is jam-packed with resources to inspire and help produce your web logos. Just typing in '50 top logo designs' will have you trailing through a host of Google links and websites, however we thought it best to supply some of the best resources around to get you started so you can get down to business straight away.

Firstly, as recommended by Rutkowski, log on to www.logolounge.com. This site optimises efficient ways to reference the latest logo trends and materials and its extensive database is home to over 170,000 examples.

Looking for other great places to advise you on the logo creation process? You are guaranteed to take something away from both www.smashingmagazine.com and <http://psd.tutsplus.com>. Here you'll find professional and creative approaches, all tailored to Illustrator and Photoshop production. Just run your logo search and you'll be presented with loads of step-by-step tutorials; these are pitched to all levels, from beginner to advanced.

Once you have the style and the technique down, what about the type? Fonts are essential to logo production, and seeing as they are graphics, not script, the world is your typographic oyster. Of course, you might be inspired to create your own, but if you want a quick fix then grab yourself some royalty-free examples at www.dafont.com and www.google.com/webfonts. Just be sure to check the usage conditions to avoid any future copyright disputes.

Join the gang

LogoLounge (www.logolounge.com) is not just a reference site but also an inspirational community. It accepts admission to its creative fraternity for a yearly subscription of \$100. For this, you can share your designs with fans and industry experts alike, as well as earn yourself a chance of publication in one of the organisation's celebrated books.

Tech tip Watch your weight

The term 'weight' in logo design addresses form and colour. A slim logo can be easily lost among other page elements; a thicker type (form) can resolve this. Your logo should also be easily recognisable when coupled with a secondary feature, such as diverse angling or cut-out elements. The use of colour is an integral attention grabber, so make sure not to mix too many gradients or complex patterns as they can be disruptive.

web workshop

Fixed headers and web fonts explored

inspiration www.kitchensinkstudios.com



The right mix of web typography and HTML5 backgrounds can produce an imaginative and standards-friendly web presence, as seen in the Kitchen Sink Studios site.

Typography is the key component and great use is made of a simple combo of typefaces, which are given extended mileage with clever use of colour, style size and positioning.

The two font families forming a formidable partnership here are Bodoni and Brandon Grotesque. While they are the focal point, the background textures, images and colour palette all shout retro yet refined. On a more functional level the single-page design uses a fixed header element, combined with a smooth scrolling script for the navigation.

Colour co-ordination

Getting the right colour palette is critical to creating a website that conveys the right message, works with its surroundings and is easy to view. Two tools to help you with this are Adobe Kuler (<http://kuler.adobe.com>) and Color Scheme Designer (<http://colorschemedesigner.com>).

1 Resource

Smooth scrolling with Easing

Activating a link in the navigation menu sees the site deploy a smooth scrolling action down to the chosen section. This effect is all thanks to jQuery.

To use this the jQuery library needs to be referenced and either linked to or placed on the server. The obvious place to get this is <http://jquery.com> or you can use a web-based library as per

Google - take a look here: <http://code.google.com/apis/libraries/devguide.html#jquery> for more info. To

create the scrolling effect the Easing plug-in is used. A great example and guide can be found at <http://bit.ly/bD57s4>.



Fixed navigation

The navigation menu positioned at the top of the page is fixed into position with the content scrolling behind. This ensures that access to the key sections is always readily available.

Site showcase (not shown)

An image slider is employed to display the agency's portfolio of work. This reveals the latest collection of projects and adds a clever twist when an image is selected allowing a visitor to view a slideshow specific to a project.

Text rollovers

The navigation menu uses a rollover effect to accentuate the fact that a specific link has been selected. Choosing another link will see the former one revert back to the standard colour.

Web fonts

Fonts and typography are an art form in themselves and Kitchen Sink makes extensive use of web fonts to create its page style. Imaginative use of styling, size and colour help to produce a clear and concise result.

Textured backdrop

Background images are used in abundance here to help create the frame for the site and add texture to the main canvas. In addition, background images are used to create header and footer elements with individual elements populated with text.



<comment>
What was
the inspiration
behind the site?

Retro design, contemporary code

"The Kitchen Sink Studios site's retro-inspired design uses HTML5, CSS3 and jQuery coding to allow for strong SEO and the ability to view it on all kinds of devices while preserving the design. Highly optimised CSS, streamlined navigation and heavy use of web fonts were just a few of the many approaches that went into the website."

Doug Bell, creative director, www.kitchensinkstudios.com

2 Technique Fixed navigation

01 Introducing the Nav tag

Typically, the navigation menu of a site is kept inside its own specific div tag or, if it's HTML5-friendly, it will reside inside the nav tag, as seen here. Whichever tag is being used, it needs to be placed in a fixed position in order to remain a constant element.

```
001 <nav>
002 <ul>
003 <li>HOME</li>
004 <li>COMPANY</li>
005 <li>WORK</li>
006 </ul>
007 </nav>
```

02 Fix the div tag position

Fixing the position of a div tag is an incredibly straightforward task – in fact, the only thing that it requires is the application of the position tag. Add the following code – position: fixed; – to the nav, or relevant tag, as shown below (line 4) and save. The tag will now be locked into its position, which will enable the page content to scroll under the menu.

```
001 nav{
002 height: 35px;
003 width: 1000px;
004 position: fixed;}
```

03 Add some padding...

Fixing the navigational tag will mean that the next div tag – say, for example, #maincontent (line 1) – will be effectively placed behind the nav tag; this means it will hide any content at the top of the tag. To accommodate this side-effect, you can apply a little padding (line 4) – approximately the same size as the nav height – to the top of the #maincontent tag.

```
001 #maincontent {
002 height: 500px;
003 width: 980px;
004 padding-top: 50px;}
```

04 ...or float the margins

An alternative solution to the padding option considered in step 3 is to add a margin (line 4) instead, but this on its own can cause the fixed header to adopt the margin and move the header down the page. To compensate for this, the tag can be floated to the left (line 5), which will move the header back to the top of the page where it belongs.

```
001 #maincontent {
002 height: 500px;
003 width: 980px;
004 margin-top: 50px;
005 float: left;}
```

3 Inspiration Borrow from the past



There is no doubt that the design inspiration for the Kitchen Sink Studios website has gone back in time and borrowed a number of elements and ideas from the past. This gives it a fascinating old-fashioned feel, from the imagery to the graphical elements to the aged paper texture seen throughout.

But the element that probably most stands out in terms of its retro roots is the typography. The site makes extensive use of the Bodoni font which is cleverly partnered with Brandon Grotesque. To generate the sheer variety of type seen on the Kitchen Sink site a selection of weights, styles and colours have been used. The fonts are well complemented by the aged backgrounds and textures that surround them.

4 Technique

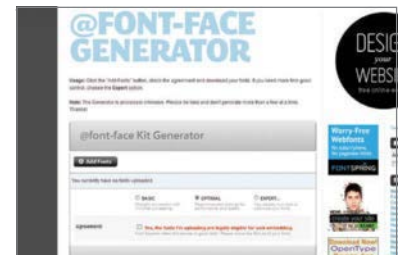
The @font-face generator

The web font revolution has seen an influx of new typefaces. Font Squirrel provides its own examples and code to get you started.



01 Find favourite fonts

There are a number of ways to use @font-face, but this is one of the best. First obtain fonts from sources like MyFonts (www.myfonts.com) or FontSquirrel (www.fontsquirrel.com). Now head to www.fontsquirrel.com/fontface/generator.



02 Generate code

Click Add Fonts and select the ones you want from your system. If using for web alone be aware of the different formats. Click the Agreement checkbox to activate the Download Your Kit button; this will provide a ZIP file with the necessary code and fonts.



03 On to the web

Add the font to the same location as the HTML file being used; add all variations for greater compatibility. Now use the CSS file or add the @font-face code to a style sheet already being used. Finally, you need to add the appropriate code to a tag, ie: h1 {font: bold 50px ChunkFiveRoman;}.

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{web developer;

Dedicated to the code-heavy side of modern online design



Begin coding applications with Ruby

Build a simple blog application using RoR's powerful MVC framework and generators. **Page 82**

NEW
12-page
section

An in-depth introduction to JSON: part 1

Take formative steps with JavaScript Object Notation. **Page 86**

Enter the WebMatrix

The blue pill or the red pill? Journey into Microsoft's WebMatrix development tools and discover its key features. **Page 78**



Blue pill or red pill? Into the WebMatrix

Microsoft's suite is more than just another web toolset. We take a closer look at the revamped platform and see if it can remedy our developer ills...

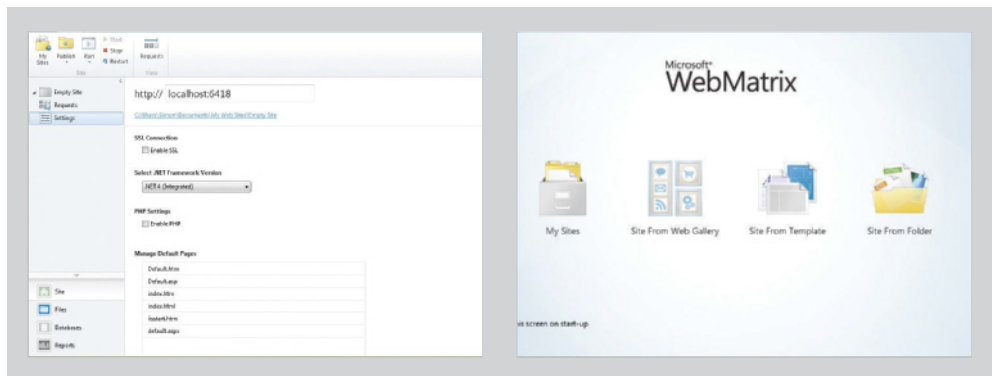
Microsoft's WebMatrix web-development tools have a much longer history than most people initially realise. It's a history that takes in much of Microsoft's web-development story – from the early days of .NET to today's much more advanced ASP.NET MVC platform, along with the growing range of tools and features that you find built in to the company's Web Platform Installer.

Way, way back, in the early days of its .NET programming model, Microsoft put out a proof-of-concept application to show just what could be done using its new programming tools and, at the same time, give developers something that would help them work with some of its latest web-programming features. That software was the original 2003 Web Matrix, a simple editor for building ASP.NET dynamic websites, along with a new local web server that would only launch when you were testing pages and sites – greatly saving on system resources.

WebMatrix reloaded

2003's Web Matrix was only available for two years and a couple of versions before being replaced by Visual Studio Express Web Developer. But the idea behind that simple tool didn't go away (much like the tool, which remained an essential part of the toolkit for any Microsoft-focused web developer using Windows), and in 2010 Web Matrix returned - only this time without a space, and now called WebMatrix as part of Microsoft's growing toolset for working with free and open-source web applications. The new WebMatrix isn't one tool but a mix of several tools, technologies and services, including a new embedded database for Microsoft's Internet Information Server web server, a local web server, the ASP.NET Razor framework and a feature for quickly editing and customising sites and pages, with simple deployment options for both Windows and Linux web servers. There's even a set of SEO tools to help push your websites up the search engine rankings.

You can install and update WebMatrix from the Web Platform Installer, itself an important part of Microsoft's web-development strategy. Windows only, it's a small download, clocking in at just over 7MB (though you'll need to download the .NET Framework if it's not already installed). Once installed you can use it to build sites with Microsoft's online Web Gallery, using a design template or by simply turning an existing folder into a website. The Web Gallery is more than just a set of online templates though; it's a catalogue of tools and platforms that you can quickly modify and deploy. Applications in this gallery include blog platforms like WordPress, or CMSes like Orchard and Umbraco, with a mix of ASP and PHP code. Applications can be installed locally



WebMatrix website

You can use WebMatrix's site view to launch and run sites, ready for testing and analysis. Options include setting the default page types, the URL on the local server and whether or not a site uses PHP

WebMatrix start screen



WebMatrix has a minimalist start screen, where you can edit existing sites, install web applications for customisation, create a new site from a template or transform a folder on your PC into a website

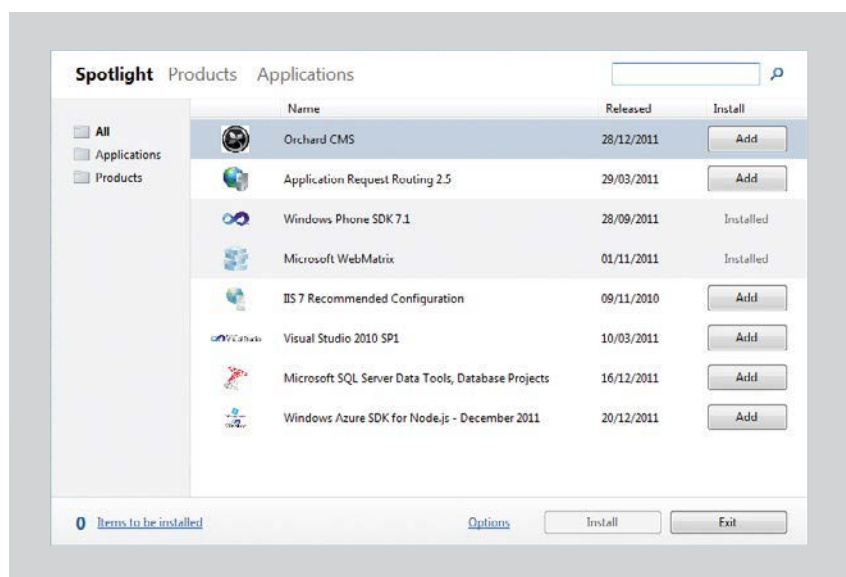
before being customised and then uploaded to servers - and, of course, there's always the option to build your own site from scratch.

There's a lot more to WebMatrix than ASP.NET development. Microsoft has given it support for PHP as well, so you can use it to build applications for just about any web platform. The IIS Express server, which is bundled, provides the PHP support, so you can test applications on a Windows PC before uploading them to a Linux server running Apache. Applications are deployed using FTP or

the Web Deploy protocol. FTP will work for most sites and servers; Web Deploy is currently only supported by IIS running on Windows servers and needs to be installed on a server before it

can be used. Once set up you can package sites for quick deployment or alternatively use synchronisation tools to ensure sites are deployed across an entire web farm. Web Deploy is also able to handle packaging and deploying databases, simplifying the path from development to production. If you don't have a host for a site, then click a link in WebMatrix and you're taken straight to a site listing Microsoft's web-hosting partners, where you can quickly sign up and have a place to deploy your code.

 The new WebMatrix isn't one tool but a mix of several tools, technologies and services 



Getting started

To install WebMatrix download Microsoft's ever-useful Web Platform Installer, pick WebMatrix and click Add. It's ready to go in seconds

Journey into the Oracle

WebMatrix's library of sites makes it simple to get started with tools like WordPress. It makes installation easy, downloading and configuring any additional components needed by the application you're using, like MySQL. You're prompted to accept any licences, and then the application you want to use is downloaded and installed, ready to customise and use. A local copy of IIS Express is ready to run the site if you need to do any browser-based configuration. It's a good idea to read the application documentation before you install it, as WebMatrix's simplicity means it's easy to make a misstep; of course, it's just as easy to delete a site folder and start over from scratch.

One of the more interesting features of WebMatrix is its reporting tools. You can quickly



run a series of reports on a site, getting details of site performance (helping you to tune dynamic pages), as well as SEO reports that help you to tailor content to search engines. Reports like these are an essential element for solo web designers/developers, as they're a great aid to managing and fixing sites, and also provide you with the tools that make it easier to support clients. Reports can be exported as CSV for analysis in Excel or another spreadsheet, where you can turn them into charts for clients. You can quickly get hints on what needs to be done to fix a page, and an 'Edit this page' option takes you right to where you need to edit the HTML.

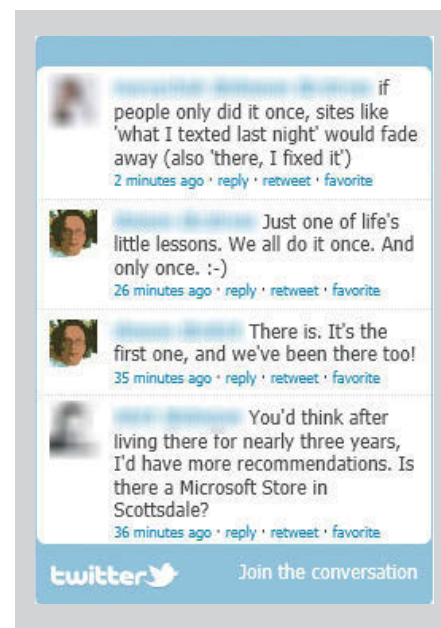
There are two schools of thought when it comes to building dynamic web applications. One option is to add markup into a page, which when interpreted by a server replaces code with dynamic content. It's an approach familiar to anyone using PHP or ColdFusion – or who used to use Microsoft's original VBScript-powered

Active Server Pages. The other approach separates code and design, keeping them in distinct files and allowing designers and developers to work on the same page in different tools. Code-behind files, as Microsoft calls them in ASP.NET, work well most of the time, especially on complex, code-heavy sites.

However, the ASP.NET code-behind approach isn't suitable for all situations. Sometimes you just want to drop in a line or two of logic that improves a page, without the overhead of two files, each with their own window in your development IDE. That's where working with PHP and similar tools has the advantage, simplifying adding dynamic content and data connections to just one page. With Microsoft delivering PHP to its own servers, it makes sense for it to deliver something similar to ASP.NET users. That something is Razor, an alternate syntax for ASP.NET applications that comes as part of WebMatrix. Code runs on the server, so all that the browser has to handle is HTML. You're not limited to WebMatrix when working with Razor either, as it's supported in Visual Studio as well.

While Razor is similar in style and concept to the original ASP syntax, there's one big difference: instead of using VBScript or JScript (Microsoft's original implementation of JavaScript), it uses C# and Visual Basic.NET. Adding code to a Razor HTML page is easy, using the familiar '@' symbol to show where your code is, whether it's a single statement.

Log in to IIS Express's control panel and you can download helpers, templates and add-ons for WebMatrix, enriching your applications with new capabilities

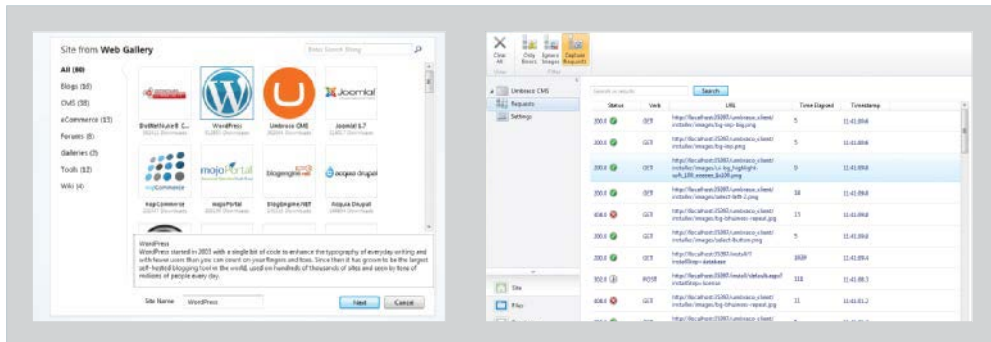


Using WebMatrix helpers like this Twitter tool, you can add what would normally be quite complex HTML and code with just one straightforward line of Razor

an inline expression or a complete block of code taking several lines. Code blocks are reaped in braces - much like writing a standard C# application - and use familiar .NET programming concepts and techniques. Pages have a new file extension: CSHTML for pages written using C# and VBHTML for pages that use Visual Basic. There's also no need to terminate Razor statements (unlike ASP, which used `<% %>` to wrap code), even when they're inline in a page, as the Razor parser is smart enough to understand just where C# or VB code ends. It's even clever enough to handle the difference between an email address and a section of code.

It's easy enough to step from traditional ASP.NET programming to Razor when you want to quickly code up a prototype site, and you can use the usual design tools and techniques to give your website the look and feel you want. It's even possible to extract the code from a Razor page and use it as part of a full-blown ASP.NET application (and vice versa).

One of the biggest advantages of the Razor syntax is its ability to HTML-encode your text independently. If you're using HTML-reserved characters like `<` and `>`, the Razor interpreter will automatically replace them with the appropriate escape sequences so that they're displayed correctly in the browser. It will also handle HTML code that is embedded in multi-line code blocks, as long as you make sure that it's correctly nested inside the code block.



Web Gallery



The gallery built in to WebMatrix gives you a way of installing and configuring many of the open-source web tools you can find in the Web Platform Installer. Just click and go!

Any requests?

WebMatrix isn't just a development tool - it's able to show you just how a site responds and works, plus where content is missing or unresponsive. It's all in the Requests tab

Shaving Razor layouts

Razor lets you build page templates, which can simplify the process of giving a site a running look and feel. All you need to do is construct a layout page with common design elements and content, which is called from every page that uses its design. An `@RenderBody()` call in each layout page handles embedding page content. All you then need to do is set a `LayoutPage` property in each page, calling the appropriate layout for the site or section. You can also include section overrides that control only the elements of a page displayed - for example, dropping the menu or the footer. All you need to do is create `@RenderSection` calls which are marked as optional.

 **Razor lets you build page templates, which can simplify the process of giving a site a running look** 

features to quickly embed dynamic content in a page, with a simple API that lets you connect to a database and then use SQL queries to extract data. All you then need to do is create a simple loop to display data from a query, ready to format just the way you want. The data tools built in to the WebMatrix editor can help build and test queries, ready to use in your code - just like in the full Visual Studio tools. Razor lets you create small reusable snippets of code, called web helpers, which can

be utilised across one or more sites on a single server. There's a library of helpers bundled with WebMatrix, and others like tools for working with OData sources and a Twitter helper can be downloaded from Microsoft's CodePlex service. Helpers are one of WebMatrix and Razor's most useful elements, and make it very easy to add what could be complex features to any website.

Data and the Razor

The web is data-centric and Microsoft has included its embedded SQL Server Compact database as part of WebMatrix. There's no need to install large-scale databases (though there's full support for standards-based data sources); all you need is the database file and a .NET server. As SQL Server Compact has most of the features of a larger database, it's easy enough to migrate data when moving from prototype to production or when you need to add scale to a site. WebMatrix contains tools for both editing data and for designing database tables. If you've used any of Microsoft's development tools you'll find WebMatrix's data tools very familiar, with the ability to define and view relationships.

If you're using ASP.NET Razor to build pages, you can take advantage of its data-binding

Neo?... No, SEO!

The reporting tools built in to WebMatrix can be used to give an SEO overview of a site, using basic search engine optimisation rules to fine-tune site content to make it more visible on the major search engines

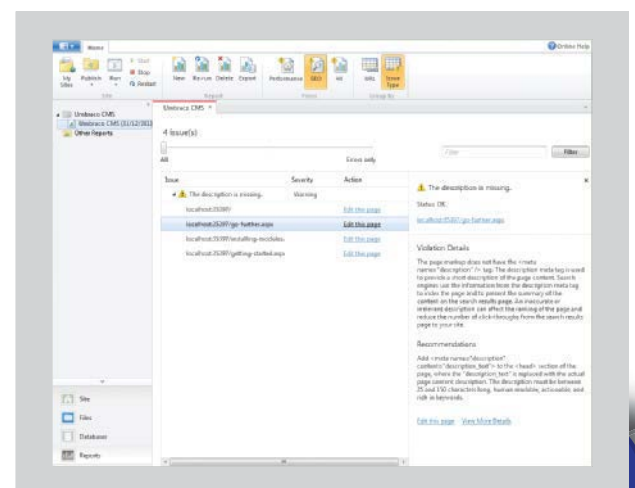
IIS in bullet time

One of the most important parts of WebMatrix is IIS Express, a lightweight version of Microsoft's Internet Information Server. Having a full server on your desktop is a key tool for testing pages and sites, especially when there are options for monitoring real-time requests built right in to the WebMatrix platform. An included set of web-based admin tools enable you to download extra packages too; Microsoft has a large library of templates and helpers that can be added in to a site, ready for use in your current pages.

Is WebMatrix 'the One'?

There's a lot to be said for a free, easy-to-use set of tools for building webpages. Yes, WebMatrix is targeted at hosted sites supporting Microsoft technologies, but it does also support PHP (even if that means you don't get access to many of the nifty Razor features). If you're a developer working alone, then you'll find the new WebMatrix, like the original, an essential part of your day-to-day toolkit. It's small, lightweight and simple to work with, offering a single UI for building and testing sites - and you've always got a route from WebMatrix to the full Visual Studio toolset.

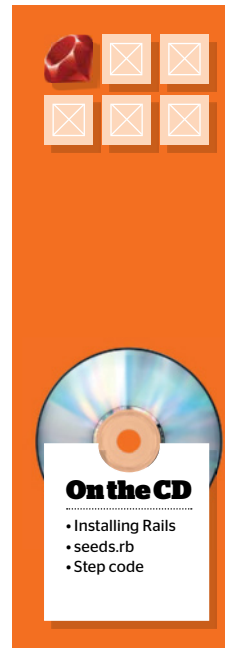
Razor is another kettle of fish. ASP.NET, especially ASP.NET MVC, has grown complex. Code-behind works well as a way of delivering complex business logic, but it's overkill for many sites. Razor takes ASP.NET back to its roots, but without sacrificing the capabilities of the .NET platform. Template-based site development and web helpers speed up design and development, while inline code makes it easy to see just where on a page the code you've written will run. Razor turns out to be a really quick way of building prototypes of large sites, or for quickly putting together a site that's not going to need the plumbing of a full-blown ASP.NET application.



Begin coding applications with Ruby

We set you on the right track to build a simple blog application, making the most of Ruby on Rails' powerful MVC framework and generators (part 1)

tools | tech | trends Code editor, command line
expert Matt Gifford



If you haven't heard of Ruby on Rails, chances are you've used a site that's powered by it. Well-known adopters of the programming language include Twitter and GitHub to name just two. It's an open-source framework that makes use of the MVC (model view controller) approach to programming and is incredibly easy to learn.

Rails is an object-based language, but don't worry if you haven't encountered this before. Following this guide you'll be able to create powerful, dynamic applications quickly, with minimal fuss.

In this tutorial we build a very simple blog application that will allow users to add, edit and delete entries. We look at enforcing data validation, outputting data and creating custom routes for users to access pages. We'll also see how easily the tools included in Rails can generate code, which helps to streamline your workflow.

Next month we'll expand on this example site and add login authentication, access control and look at how to customise the layout/CSS of the application.

01 Installing Rails

The installation procedure for both Ruby and Rails is fairly straightforward. Windows users benefit from RailsInstaller (<http://railsinstaller.org>), which will install everything you need with ease thanks to the package. For Mac and Linux users, installation instructions are slightly different depending on your platform and operating system, but they are all included in this issue's cover disc to help you get started.

02 Create application

Once the installation process is complete, open up a terminal or command window and navigate to the location of the directory you wish to place your Ruby on Rails application. In that directory, use the rails command to create a new application called 'blog' which will generate and create the required directory structure for the new site.

```
001 > rails new blog
002
003 create
004 create  README
005 create  Rakefile
006 create  Gemfile
007 ...
```

03 Start server

Included in the generated files is everything you need to start a standalone web server for local application development. Let's start the web

server now using the command line and view the default holding page. We'll specify the optional name of the server (WEBrick) in the command line to ensure it starts and not any other local server you may have installed.

```
001 > rails server webrick
002
003 => Booting WEBrick
004 => Rails 3.1.3 application starting in development on
http://0.0.0.0:3000
005 => Call with -d to detach
006 => Ctrl-C to shutdown server
```

04 Up and running

By this point, the command window should have indicated the successful startup of the server, now available on Port 3000 (<http://127.0.0.1:3000>). Leave this terminal window open to view application tracing, and launch a new window to navigate to the same directory location into which the application has been written.

05 Create a database

Rails can handle interactions with a number of database types but comes packaged with an SQLite3 database that requires no configuration, making it ideal for development. Let's create the database using the rake command (a helper tool that greatly simplifies your workflow), which will create and place the database within the /db directory.

```
001 > rake db:create
```

06 Generate the scaffold

Next, we need to create a database table to store our blog posts. Create a rails model for our application to access and communicate with that database table, a number of views to add, edit and delete blog posts and a controller to handle access to everything. It might sound like a lot of work, but Rails lets you do all of this with just one simple command.

Well-known adopters of this programming language include Twitter and GitHub

RAILSINSTALLER GET UP & RUNNING WITH RAILS

STEP 1 **DOWNLOAD the KIT**

For Windows only.

Mac and Linux versions coming soon.

RailsInstaller has everything you need to hit the ground running. In one easy-to-use installer, you get all the common packages needed for a full Rails stack. Download it now and be writing (and running) Rails code in no time. Packages included are:

- Ruby 1.9.2-p290
- Rails 3.1.1
- Bundler 1.0.18
- Git 1.7.6
- SQLite 3.7.3
- TinyTDS 0.4.5
- SQL Server support 3.3.3
- DevKit

STEP 2 **WATCH the VIDEO**

In this short video, you'll see the simple installation process and how to confirm that Ruby, Rails, Git, etc are all installed properly. Watch it here or if you have trouble, view it on [Vimeo](#).

STEP 3 **WHAT'S NEXT?**

Have troubles installing?
[Check the Rails Installer Google Group.](#)

You've got everything installed. You've written (and ran) some code. If you find yourself asking *where do I go from here*, don't worry. You're not alone.

The answer is *just about anywhere*, but here's a handful of good places to start. The official [Ruby on Rails site](#), [blog](#), [Twitter account \(@rails\)](#), and [mailing list](#). If you're into IRC, swing by [#rubyonrails](#) on [freenode.net](#). There's always the ever-growing [Ruby on Rails guides](#). If you learn by watching, there are more [screencasts](#) than you can shake a stick at. Some are free, some cost money. [Envy Labs](#) produces the [Ruby 5 News Show](#). [Sly5](#) produces podcasts like [The Dev Show](#) and [The Ruby Show](#).

STEP 3: WHAT'S NEXT

Spread the Word

<Above>

- Windows users can take advantage of the RailsInstaller app, while Mac and Linux users need to take a slightly different route, as explained on the CD

<Right, top to bottom>

- When creating the new application, Rails will generate all of the necessary files and structure for you
- Rails is very user-friendly, with step-by-step instructions to guide you

```
Using /Users/Matt/.rvm/gems/ruby-1.9.2-p290
Matt-Giffords-MacBook-Pro:work Matt$ rails new blog

create
create  README
create  Rakefile
create  config.ru
create  .gitignore
create  Gemfile
create  app
create  app/assets/images/rails.png
create  app/assets/javascripts/application.js
create  app/assets/stylesheets/application.css
create  app/controllers/application_controller.rb
create  app/helpers/application_helper.rb
create  app/mailers
create  app/models
create  app/views/layouts/application.html.erb
create  app/mailers/.gitkeep
create  app/models/.gitkeep
create  config
create  config/routes.rb
```

Welcome aboard

You're riding Ruby on Rails!

About your application's environment

Getting started

Here's how to get rolling:

1. Use rails generate to create your models and controllers
2. Set up a default route and remove public/index.html
3. Create your database

Run rake db:create to create your database. If you're not using SQLite (the default), edit config/database.yml with your username and password.

Browse the documentation

- [Rails Guides](#)
- [Rails API](#)
- [Ruby core](#)
- [Ruby standard library](#)

```
001 > rails generate scaffold Post title:string content:text
002
003 invoke  active_record
004 create   db/migrate/20111214105237_create_posts.rb
005 create   app/models/post.rb
006 ...
007
```

07 Migrate data

Included in the generated code, Rails creates a migration file with a UTC-based timestamp called '20111214105237_create_posts.rb', or something similar. This contains the required code to update and amend the database schema and any of its data (if applicable). We need to apply the migration to create the table, which we again do using a rake command.

```
001 > rake db:migrate
002
003
004 == CreatePosts: migrating
005 =====
006 -- create_table(:posts)
007   => 0.0015s
008 == CreatePosts: migrated (0.0016s)
009 =====
```

08 Post admin

Navigate to <http://127.0.0.1:3000/posts> in your browser where you can see the auto-generated files and forms to manage blog posts. Rails has created the necessary CRUD functions to Create, Read, Update and Delete

post entries. All of this was generated by the rails generate scaffold command in step 6, greatly simplifying the workload required to build the files manually.

09 Seeding data

Copy the contents from the 'seeds.rb' file from the disc and paste them into the db/seeds.rb file in your Rails application location. This contains code to populate the posts table and is a great way to share consistent dummy data with team members. To populate the posts table we'll use that super-useful rake command once more to seed the data.

```
001 > rake db:seed
```

10 Data validation

At the moment we can enter completely empty blog posts into the database, which we need to prevent. The model layer handles the interaction with the database. Let's add some validation rules to app/models/post.rb to ensure that all fields are required and the title is unique and at least ten characters long. Open the file and add the following code:

```
001 validates :title, :content, presence: true
002 validates :title, uniqueness: true
003 validates_length_of :title, :minimum => 10
```

11 Post display

The blog admin section is working, so let's create a controller to handle the front-end display for the blog visitor. We'll use Rails to generate the controller for us, specifying the methods (ie index and show) we want it to handle. This will generate a new controller available at <http://127.0.0.1:3000/home/index> via your browser.


```
001 > rails generate controller Home index
002 show
```

12 Define routes

In this instance, we want the home index page to replace the default Rails page, and we can achieve this by editing the config/routes.rb file. First you need to locate the comment relating to the root of your site and, once you've found it, add the following line of code beneath to set the new site root to the freshly created home index. Finally, you need to delete the default index page (public/index.html) before moving on to the next step.

```
001 # You can have the root of your site routed with "root"
002 # just remember to delete public/index.html.
003 # root :to => 'welcome#index'
004
005 root :to => 'home#index', as: 'home'
```

13 Match routes

We also want to create a named route to display a specific post. The routes.rb file is highly configurable. In this instance, we want to display the home -> show method when a user requests the following URL in the browser: **http://127.0.0.1:3000/post/{postID}**, and we'll be able to call the URL using the showpost reference.

```
001 match 'post' => 'home#index'
002 match 'post/:id' => 'home#show', :as => :showpost
```

14 Home controller

We're nearly done now. Open app/controllers/home_controller.rb. Here we need to set what data is available to both the home and show views. For the index view we'll obtain all saved posts and then order them by title. For the show view we want to find a specific post entry by the ID value sent in the URL.

```
001 def index
002   @posts = Post.order(:title)
003   respond_to do |format|
004     format.html # index.html.erb
005     format.json { render :json => @posts }
006   end
007 end
008
009 def show
010   @post = Post.find(params[:id])
011 end
```

15 Final output

To wrap up this first instalment of a two-part tutorial, open app/views/home/index.html.erb and paste in the supplied code from the cover disc. This will iterate over the returned post entries and then display the results, also helpfully generating a link to the specific post page. Once this has been returned, add the second code snippet to app/views/home/show.index.erb to create the individual post page, which will also link back to the home view.

```
001 <h1><%= @post.title %></h1>
002 <%= sanitize(@post.content) %>
003 <br />
004 <%= link_to 'Back to Home', home_path %>
```

Latest Posts

CSS3 - Gradients, Borders and Shadows. Oh my!

CSS3 has changed the way we build and structure our web applications and layouts. Explore the rich visual enhancements provided by the new additions to the standard protocol.

Ruby on Rails introduction

In the first of a two-part tutorial, Matt Gifford will guide you through the initial introduction to setting up and creating your first Ruby on Rails application.

<Above>

- The final result displayed from the returned post entries, along with a link

Code library In detail

Let's take a closer look at some of the key features available within the Rails environment

The `respond_to` block manages various format calls to this action. If you browse to **http://localhost:3000/post.json**, the response will be in JSON format.

```
001 class HomeController <
ApplicationController
002
003   def index
004     @posts = Post.order(:title)
005     respond_to do |format|
006       format.html # index.html.erb
007       format.json { render :json
=> @posts }
008       format.xml { render :xml =>
@posts }
009     end
010   end
011
012   def show
013     @post = Post.find(params[:id])
014   end
015
016 end
```

The validation rules are highly configurable. Here we are using a regular expression to enforce minimum character limits and alpha-only input. We're also providing our own custom message to display to the user.

```
001 validates :title,
002   :format => {
003     :with => /^[a-zA-Z\d\s]{10}*$/,
004     :message => 'must be at least 10
characters and alpha only.'
005   }
```

```
001 <h1>Latest Posts</h1>
002 <% @posts.each do |post| %>
003 <div class="entry">
004 <h3><%= link_to post.title, showpost_
url(:id => post.id) %></h3>
005 <%= sanitize(post.content) %>
006 </div>
007 <% end %>
```

We can easily generate a link to any page using the `link_to` method, which accepts the name to display and the URL to point to as parameters.

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Neil Connoll



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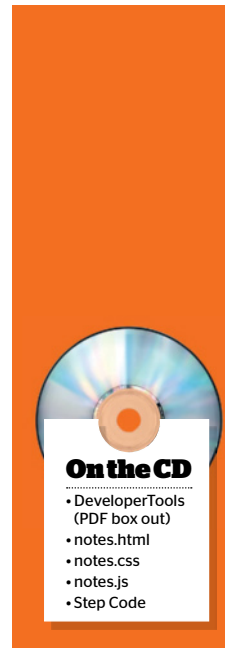
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An in-depth introduction to JSON: part 1

The fundamentals of coding with JSON or JavaScript Object Notation in our extended two-part walkthrough

tools | tech | trends Text editor (eg Dreamweaver; not Microsoft Word) and a web browser **experts** Eric Freeman, Elisabeth Robson



With JavaScript we typically manage, store and pass around data via objects. However, there comes a time when you need to use data outside of JavaScript, either by sending (or retrieving) it from a web service, or perhaps by storing it

locally in the browser. To do that, we need to represent our data in a form other than JS objects. Until recently, XML has been the preferred format for data exchange. Today, however, many developers are opting for JavaScript Object Notation (JSON), finding it more friendly than XML – plus it's already supported on many popular web services like Twitter and Facebook.

In this tutorial, you'll get acquainted with JSON and revisit the HTML5 Web Storage API to store and retrieve JSON using JS code. In the next issue, we'll continue by combining JSON with Twitter to show you how to interact with web services straight from JavaScript code.

01 What is JSON?

The first thing to know is that JSON is just a literal representation of a JavaScript object in the form of a string. What does that mean? Well, take an everyday JavaScript object, such as:

```
001 var dog = {};
002 dog.name = "fido";
003 dog.weight = 28;
```

That's just a simple dog object with two properties, right? You probably already know you can create the same object with a literal expression, like this:

```
001 var dog = { name: "fido", weight: 28 };
```

With JSON, we take that literal expression and stuff it into a string:

```
001 var jsonDog = '{"name": "fido", "weight": 28}';
```

02 Object to string, automatically

Of course, JSON wouldn't be very useful if you had to type in every object as a literal expression to create its JSON string representation. Instead you can use the JSON API to turn any object into a string in the JSON format. In fact, every modern browser ships with a JSON API that contains two methods. The first method – `stringify()` – converts any JavaScript object into its JSON string representation, like this:

```
001 jsonDog = JSON.stringify(dog);
```

Here, the variable `jsonDog` will hold the same value as it did in step 1, except that, in this case, the `stringify()` method has done all the work for you.

03 Stringify() and methods don't mix

One thing to know about JSON is that it can represent most things in your JavaScript objects, but not methods. You can stringify a JavaScript object

containing methods, but the resulting JSON string won't contain them. For example, add a `bark()` method to your dog object (line 4):

```
001 var dog = {
002     name: "fido",
003     weight: 28,
004     bark: function() { return "Woof!"; }
005 };
```

Now try to stringify it:

```
001 var jsonDog = JSON.stringify(dog);
```

You'll get the same result you did above; that is, a string representation of the dog object minus the `bark()` method.

04 Reconstruct a stringified object

You now know how to create a string representation of an object with `JSON.stringify()`, but how do you get an object back from a JSON string? To do that, you must make use of the other JSON method: `parse()`. The `JSON.parse()` method takes a JSON string and returns a JavaScript object created from that string. As an example:

```
001 var aNewDog = JSON.parse(jsonDog);
```

The object `aNewDog` is a dog object created from the `jsonDog` JSON string. Note that the object returned is a brand-new object that is a duplicate of the original one that you stringified.

05 So what's the big deal?

Great, so you can convert objects to JSON strings, and JSON strings back to objects – so what? Well, once you have objects in JSON form – that is, represented as strings – you can then transfer them to or from a web server, or store that string locally for later use.

06 Store objects in Web Storage

Let's start by using JSON to store objects in the browser and then, in next month's tutorial, we'll take a look at how to use JSON with web services. To store objects locally - ie in the browser - we'll take advantage of HTML5's new Web Storage API, which, as you'll see, is very straightforward to use. In this example, we'll write a simple app that just stores notes: you type in a note, and the app saves it away for you to retrieve later.

To get the ball rolling, grab the files 'notes.html' and 'notes.css' from the CD and place them in a directory of your choosing. Also, in the same directory, create a file named 'notes.js', where you'll put all of your code.

07 Add a button click handler

You'll see in the HTML file a simple form element that enables you to enter text for your note (say, for example, 'Don't forget to pick up milk'), choose a colour for your note, as well as save the note. Let's start by adding a button click handler in the JavaScript file to call a function to create the note when you click on the Submit icon (lines 2-3).

```
001 window.onload = function() {
002   var submitButton = document.getElementById("submit");
003   submitButton.onclick = createNote;
004 }
```

08 Get the form values

You've set up a handler function - createNote() - to call when you hit the Submit button; now you need to implement that function. The first step is to get each of the values from the form: the text in the textArea control (lines 2-7) and the colour from the select control (8-11).

```
001 function createNote() {
002   var noteText = document.getElementById("note");
003   text = noteText.value;
004   if (text == null || text == "" || text.length == 0) {
005     alert("Please enter a note!");
006     return;
007   }
008   var colorSelect = document.getElementById("color");
009   var index = colorSelect.selectedIndex;
010   var color = colorSelect[index].value;
011 }
```

09 Create the note

Now let's add a bit more code to createNote() so that it actually makes a new note. To do that, first add an array to the top of your JS file (line 1):

```
001 var notes = []; // creates an empty notes array
```

and then add code to generate a note object to the bottom of createNote(). What you're doing here is first creating an empty object for the note (line 11), and then adding two properties: text and colour (lines 12-13). Finally, you're appending the note object to the notes array (line 14).

```
001 function createNote() {
002   var noteText = document.getElementById("note");
003   text = noteText.value;
004   if (text == null || text == "" || text.length == 0) {
005     alert("Please enter a note!");
006     return;
007   }
008   var colorSelect = document.getElementById("color");
```

The JSON API methods

The JSON API is one of the smallest APIs you'll encounter, with just two methods:

stringify(object): This method takes a JS object, an array or a primitive value and converts it into a string representation, otherwise known as JavaScript Object Notation (JSON). This string notation is lightweight and can easily be used as an exchange format. JSON supports all JS datatypes, with the exception of methods and types like undefined that don't make sense outside of JavaScript; it also doesn't support cyclic data structures.

parse(string): This method takes a JSON string and returns a new duplicated JavaScript object which represents that string.

There are a few more specialised ways to use this API, many of which you can explore over at <http://json.org>, so, when you get a moment, be sure to check out the site.

Note that you can examine any object's JSON representation by using this code:

```
001 var json = JSON.stringify(my_object);
002 alert(json);
```

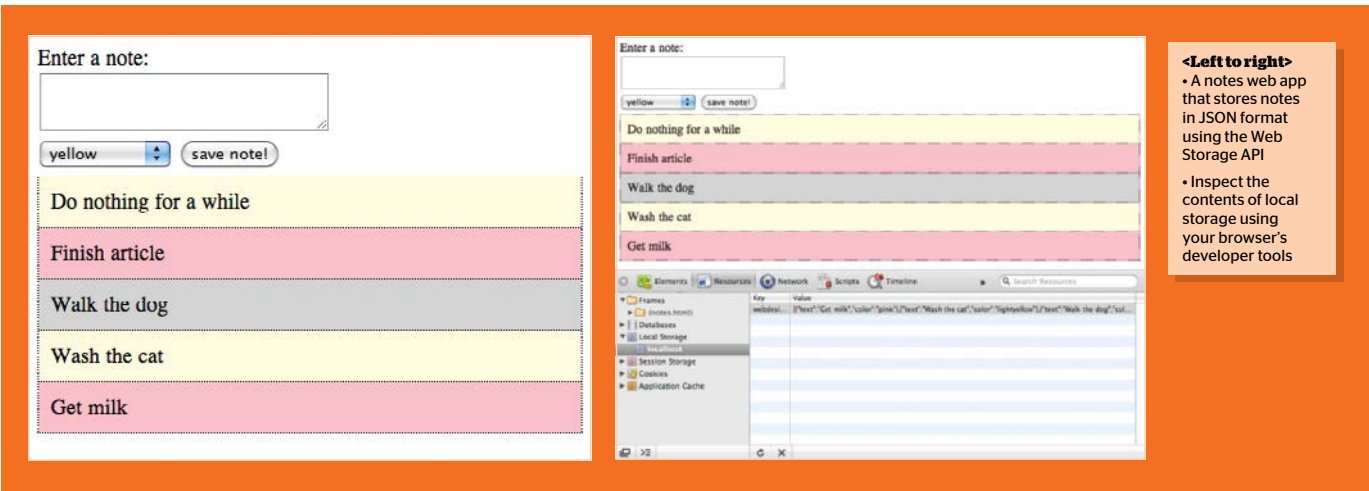
```
009   var index = colorSelect.selectedIndex;
010   var color = colorSelect[index].value;
011   var note = {};
012   note.text = text;
013   note.color = color;
014   notes.push(note);
015 }
```

10 Display the notes

You've written the code to store each note in the notes array, but wouldn't it be more useful if you could actually see the notes? First add one line to createNote() to call a new function: addNoteToPage() (line 14):

```
001 function createNote() {
002   var noteText = document.getElementById("note");
003   text = noteText.value;
004   if (text == null || text == "" || text.length == 0) {
005     alert("Please enter a note!");
006     return;
007   }
008   var colorSelect = document.getElementById("color");
009   var index = colorSelect.selectedIndex;
010   var color = colorSelect[index].value;
011   var note = {};
012   note.color = color;
013   notes.push(note);
014   addNoteToPage(note);
015 }
```

The function addNoteToPage() takes the note you just created in createNote() (line 1), gets the notes element from the HTML page (line 2) and creates a new element to hold the text (lines 3-4). We use 'color' to set the background shade of the element (line 5), and then insert the new element into the page. After you've typed in this code, you should see notes appear in your page whenever one is added (see code over the page).

**<Left to right>**

- A notes web app that stores notes in JSON format using the Web Storage API
- Inspect the contents of local storage using your browser's developer tools

```

001 function addNoteToPage(note) {
002     var notesUl = document.getElementById("notes");
003     var li = document.createElement("li");
004     li.innerHTML = note.text;
005     li.style.backgroundColor = note.color;
006     if (notesUl.childElementCount > 0) {
007         notesUl.insertBefore(li, notesUl.firstChild);
008     } else {
009         notesUl.appendChild(li);
010     }
011 }

```

11 Test your notes

Now it's time to test. Add a few notes and try some different colours – not bad for a few lines of JavaScript, right? Okay, now try this: exit the browser and restart it. Reload the notes.html page... and the notes are gone. All that hard work down the drain. Let's fix this with JSON (and local storage).

12 Enter the Web Storage API

To store your notes with this little web app, you first need to make sure that your browser supports the Web Storage API (all modern browsers do, so if yours doesn't, just grab a new copy of Safari, Firefox, Chrome, IE9+ or Opera). But even if your browser supports Web Storage, you still need to make sure your user's browser does too. So, in the following code, we add a check to the bottom of our onload handler (lines 4-6). Notice the object that implements the Web Storage API is named 'localStorage'.

```

001 window.onload = function() {
002     var submitButton = document.getElementById("submit");
003     submitButton.onclick = createNote;
004     if (!window.localStorage) {
005         alert("The Web Storage API is not supported.");
006     }
007 }

```

13 Set up storeNotes()

To store the notes each time you write a new one, add a call to another function – storeNotes() – in the createNotes() function (line 15):

```

001 function createNote() {
002     var noteText = document.getElementById("note");

```

```

003     text = noteText.value;
004     if (text == null || text == "" || text.length == 0) {
005         alert("Please enter a note!");
006         return;
007     }
008     var colorSelect = document.getElementById("color");
009     var index = colorSelect.selectedIndex;
010     var color = colorSelect[index].value;
011     var note = {};
012     note.text = text;
013     note.color = color;
014     notes.push(note);
015     storeNotes();
016     addNoteToPage(note);
017 }

```

14 Store the notes

The function storeNotes() files away the notes in the notes array in the browser's local storage. To store (and retrieve) an item from local storage, you need a key. So, add one more global variable – key – to the top of your JS file.

```
001 var key = "webdesignerNotes";
```

Then add the storeNotes() function:

```

001 function storeNotes() {
002     // code to store the notes will go here in the next step
003 }

```

15 Store the notes 2

Now let's write the code for storeNotes(). To use the Web Storage API, we use the localStorage object. localStorage has a method – setItem() – that takes a key and an item to store. You already created a key to represent your notes in the last step. The item you're going to store must be a string, so we'll convert the array of notes using JSON.stringify(). Notice that you can stringify both individual objects and arrays of objects using JSON.stringify(). Here's how you convert an array of note objects into a single JSON string:

```

001 function storeNotes() {
002     var jsonNotes = JSON.stringify(notes);
003 }

```

16 Store the notes 3

You have a key and string to store; now you just need to call `localStorage.setItem()` and this will do the rest of the work for you.

```
001 function storeNotes() {
002     var jsonNotes = JSON.stringify(notes);
003     localStorage.setItem(key, jsonNotes);
004 }
```

17 Test your notes again

Now each time you add a note it is placed in the array and stored in the browser's local storage. And, in fact, you can take a look at the contents of your local storage using the developer tools in your browser. However, if you reload the page or restart your browser, you still won't see those old notes.

18 Check for existing notes

On page load, you want to check if there are existing notes in storage to be displayed. Let's add some code to the unload handler to call another function - `loadNotes()` - which checks to see if there is an item matching the key 'webdesignerNotes' in `localStorage`, and loads the notes if there is.

```
001 window.onload = function() {
002     var submitButton = document.getElementById("submit");
003     submitButton.onclick = createNote;
004     if (!window.localStorage) {
005         alert("The Web Storage API is not supported.");
006     } else {
007         loadNotes();
008     }
009 }
```

19 Load the notes

To get an item from `localStorage`, use the `getItem()` method, passing in the key you used to store the item earlier (step 14). In our case, the key is 'webdesignerNotes' in the global variable `key`. `localStorage.getItem(key)` returns the string that was stored using that key; we'll call this string `jsonNotes`:

```
001 function loadNotes() {
002     var jsonNotes = localStorage.getItem(key);
003 }
```

20 Turn the string back into an array

Remember, `jsonNotes` contains a string that is the JSON representation of your array of note objects, so you need to convert that string back. You can use `JSON.parse()` to do that (line 4). But first check to make sure that `jsonNotes` exists - just in case you're loading the page for the first time, in which case there won't be anything in `localStorage` so `jsonNotes` will be null (line 3).

```
001 function loadNotes() {
002     var jsonNotes = localStorage.getItem(key);
003     if (jsonNotes != null) {
004         notes = JSON.parse(jsonNotes);
005     }
006 }
```

21 Add the notes to the page

The last step is to add all the notes from `localStorage` to the page. For this, you can use your existing `addNoteToPage()` function (step 10; lines 5-7). Once you've loaded any existing notes into the notes array when the page first loads, any new notes will just get appended as normal.

```
001 function loadNotes() {
002     var jsonNotes = localStorage.getItem(key);
003     if (jsonNotes != null) {
004         notes = JSON.parse(jsonNotes);
005         for (var i = 0; i < notes.length; i++) {
006             addNoteToPage(notes[i]);
007         }
008     }
009 }
```

Code library

The Web Storage API

Web Storage is a fairly simple API that you can use to keep data in the browser. Data is stored in simple key-value pairs; each item in storage has a unique key that is used to store and retrieve it - and each value is simply a string of arbitrary length. To use Web Storage, you utilise a built-in object - `localStorage` - which has several methods, including two to save and retrieve items. To save an item, use `setItem()`:

```
001 localStorage.setItem("dog_name", "fido");
```

while to retrieve an item, use the `getItem()` method:

```
001 var dogName = localStorage.getItem("dog_name");
```

You can also treat `localStorage` like an associative array, and set and retrieve items as we have here:

```
001 localStorage["dog_name"] = "fido";
002 var dogName = localStorage["dog_name"];
```

To loop through all the items that you've saved in `localStorage`, you can access each key using the `localStorage.key()` method like this:

```
001 for (var i = 0; i < localStorage.length; i++) {
002     var aKey = localStorage.key(i);
003     var anItem = localStorage.getItem(aKey);
004     alert("Item at key " + aKey + " is: " + anItem);
005 }
```

You can also use `for/in`:

```
001 for (aKey in localStorage) {
002     var anItem = localStorage.getItem(aKey);
003     alert("Item at key " + aKey + " is: " + anItem);
004 }
```

To remove a single item from `localStorage`, all you have to apply is the `removeItem()` method:

```
001 localStorage.removeItem("dog_name");
```

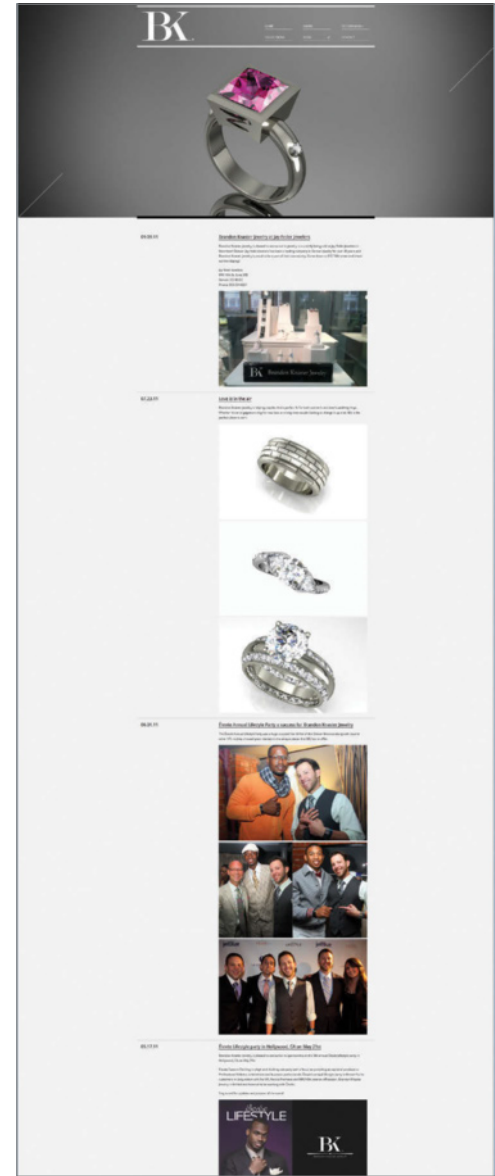
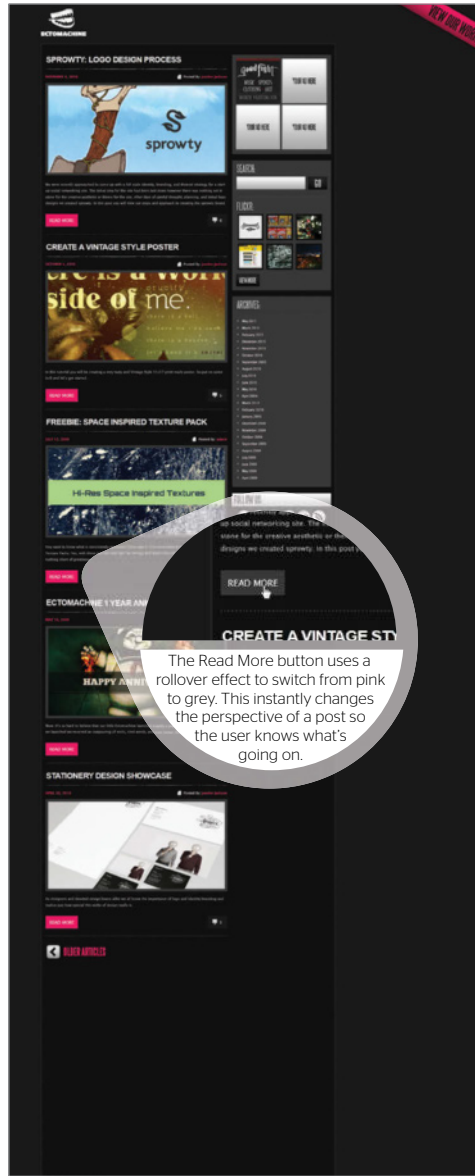
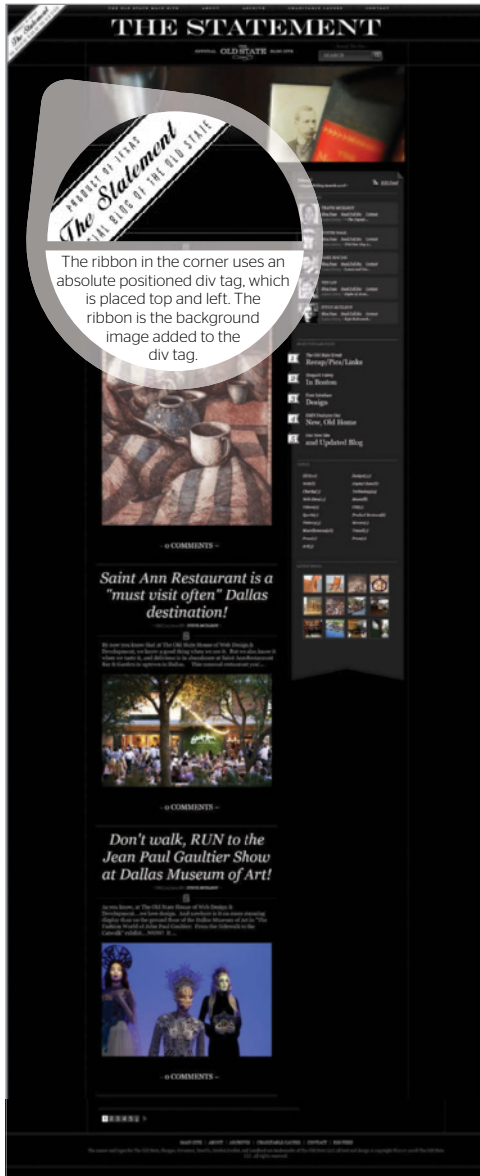
or to remove all items, use the `clear()` method:

```
001 localStorage.clear();
```

Each domain gets 5MB (or more, depending on the browser) for data, so that means **www.webdesignermag.co.uk** gets 5MB, **yourdomain.com** gets 5MB and so on. That also means if you've got a large website with lots of developers it's a good idea to co-ordinate on things like key names and how much data you're storing with your web app.

Blogs from the dark side

Black is a colour that never goes out of fashion or favour. Here we showcase six



The Old State

www.theoldstate.com/blog

Development platform HTML, CSS, JavaScript

Influenced by its location this Dallas-based agency makes great use of vintage fonts to complement the simple black-and-white aesthetic. Neat touches such as the ribbon in the top-left corner, black-and-white profile pics and extra ribbons further add to the ambience. Splashes of colour are provided by individual post images, but do not distract from the core concept.

Ectomachine

www.ectomachine.com/blog

Development platform WordPress

Straightforward is a word that suits the Ectomachine blog to a tee, but at the same time does not do it justice. Black is the predominant colour, with a refined and slightly lighter shade of black providing contrast with the background. Considered use of pink and the subtle use of greys for widgets, borders and text create a well-rounded complete picture.

Brandon Knaster Jewelry

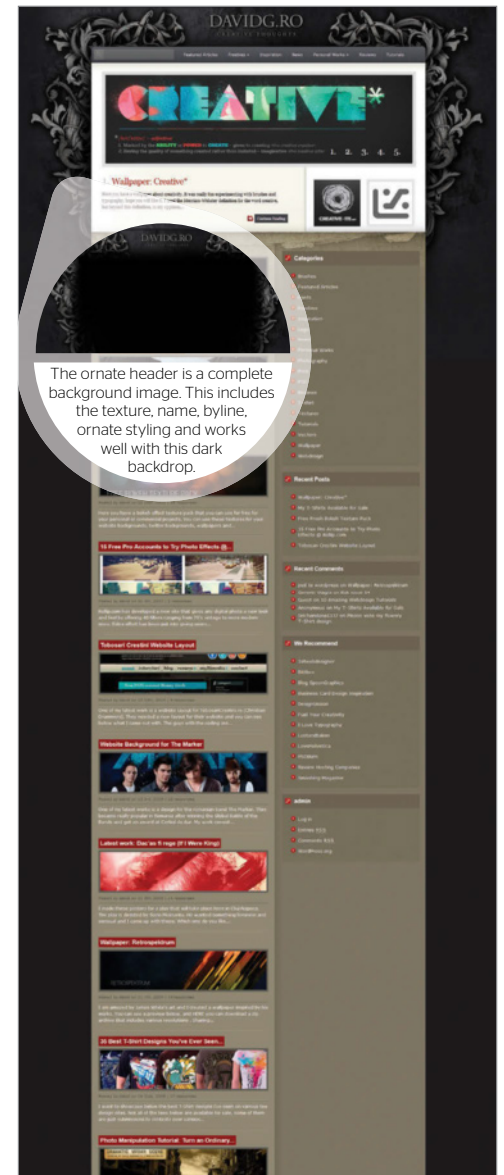
<http://brandonknasterjewelry.com/blog>

Development platform WordPress

The Brandon Knaster blog is all about being big and bold, with the site perfectly matching the content. Taking centre stage is a large image set against a dark dynamic background that uses a fade effect to reveal even more beautifully shot images of Knaster's designs. We have cheated a little as the blog posts revert to a black-on-white format, but this is still monochrome content at its best.

Get your site seen, or suggest a theme **Tweet a 140 with your blog's address directly to @webdesignermag**
Email your suggestions to webdesigner@imagine-publishing.co.uk

examples of gorgeous-looking blogs with a dark and moody canvas



Victorian flock wallpaper and plenty of black and grey firmly establish [the BlissfullyAware] blog in the list

Neil Nand

<http://neilnand.com.au>

Development platform Flash, Frame CMS

The varying black and grey tones here ensure the viewer is never overpowered by one section, while the fixed surroundings allow the visitor to explore the one splash of bright colour – the portfolio. Look out for the side-scrolling navigation initiated by the use of drag and the intriguing final section, where a business card and webcam are required...

BlissfullyAware

www.blissfullyaware.com

Development platform WordPress

Victorian flock wallpaper and plenty of black and grey firmly establish this blog in the list. What makes BlissfullyAware most interesting is the off-kilter layout. It's effectively a two-column affair but with a few subtle twists. The imaginative use of the category listings is simple but engaging, while the tabs for redirection and video content all add to the fun, quirky experience.

DavidG

www.davidg.ro

Development platform WordPress

Textures and subtle tones of black and grey are brought together by an ornate architectural background and a two-column setup. An image slider acts as the focal point with a host of colourful and creative posts to add interest. The individual posts provide a simple but effective layout where the full-width images gracefully degrade to thumbnails.

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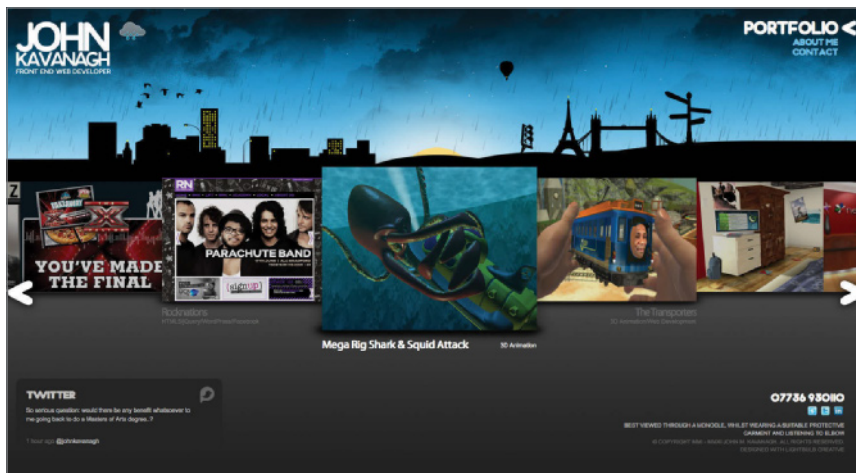
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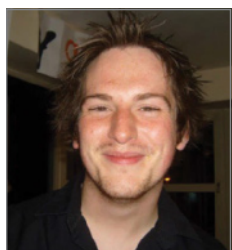
01 <http://analoguebaby.com>



02 <http://johnkavanagh.co.uk>

John Kavanagh

web <http://johnkavanagh.co.uk>



Current role	Front-end developer, director of PixelCounter Ltd
Education	Self-taught
Expertise	Adobe CS, CSS3, HTML5, JavaScript (usually using jQuery or MooTools), WordPress, Joomla, Cisco EOS, UI Prototyping, PHP
Clients	Code Computerlove, Periscope Studios, Modern English, BBC, London 2012 Olympics, LateRooms
Twitter	@johnkavanagh

John is an independent front-end web developer based in the city-centre of Manchester, UK. He started in an animation studio in the hills above Manchester doing 3D animation/design and TV postproduction. When the studio's clients started asking for websites to accompany their advertisement campaigns and educational DVDs, it was John who found himself taking on the role.

At the time IE6 was king and front-end development was in a phase of transformation from archaic table-based layouts and inline-styles towards the advanced HTML5 and CSS3 techniques around today. This conflict of standards and technologies became a challenge and he has spent the past eight years learning, developing his HTML, CSS and JavaScript skills, testing and cursing at IE.

He finds himself drawn to the hustle and bustle of agency life and has - until recently - always worked within marketing agencies working on big-name and household-brand projects. He has developed websites for automotive giants like Fiat and Lotus, and even undertook several projects paired up with Cisco for the London 2012 Olympics.

Sadly John's agency career came to an abrupt halt shortly before Christmas in 2010 when the agency he was working for made unannounced redundancies. Since then John has gone independent and built up a reputation of his own, often tackling big projects with the help of Lightbulb Creative.

Away from the computer screen he's an everyday petrol-head, a qualified rally driver and, when time allows, a keen traveller.



03 <http://lightbulbcreative.co.uk>



04 www.nicepictures.pro



05 <http://rocknations.com>

01

The UK's premier tracking and recording studio wanted a website that differed from their peers', so Lightbulb Creative and I gave them this HTML5/jQuery creation.

02

My personal portfolio site built in HTML5, CSS3 and jQuery. The overall appearance changes through the day based on the time and even the local weather!

03

The site of the very talented digital designer and friend, Mike Etheridge. Built from his work in HTML5 with jQuery, it has a customisable portfolio slideshow.

04

A much older piece from the portfolio done partially as an experiment to see whether it was possible to create a slick Flash-like UI with JS and XHTML.

05

Media-rich WordPress build in HTML5 with slideshows, customisable video and audio and integration with social networks like Facebook.



01 www.michelegiorgi.com



02 www.mindy.it



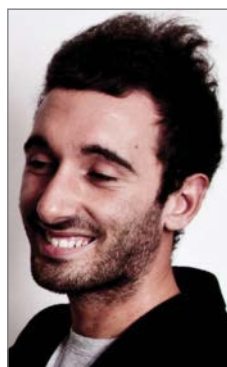
03 www.stickkult.com



04 www.escan-italia.it



05 www.technopia.it



Michele Giorgi

web www.michelegiorgi.com

Current role	Freelance web designer
Education	Self-taught
Expertise	HTML5, CSS3, JS, jQuery, WordPress, PHP, Coda, Fireworks, Photoshop, Illustrator, Safari, OS X
Clients	RadioCinema, eScan, Tailorsan, technopia
Twitter	@michelegiorgi

Michele is a 24-year-old Italian web designer who created his first website when he was aged just 13. From these early beginnings Michele has gone on to develop a strong passion for this sector and has made it his mission to study the technologies, techniques and programming languages needed to create contemporary websites.

Michele is a self-taught web designer and has never attended a course on the subject. His teacher has been, for the most part, Google, along with various colleagues he has known at work. Before becoming a freelancer he worked for two years at a web agency in the Republic of San Marino and for three years in a web-marketing and communications agency in Rimini, a city in north-east Italy.

What he loves most of all about his job is the ability to unleash his creativity when

developing web projects. He's really stubborn, so always wants to control every detail to ensure perfection. Michele is addicted to experimenting with new techniques and developing sites with all the latest technology including HTML5, CSS3 and jQuery. He's falling in love with WordPress and his faithful travel mates are Coda, Fireworks and Safari.

Michele draws inspiration from everything around him: people, places, experiences and other websites. From those very same things he looks to improve himself and his professional style that is evolving day by day.

Recently Michele published his new portfolio (www.michelegiorgi.com) thanks to a collaboration with photographer and friend Luca Tibberio. This project has recently received a lot of web gallery attention and web magazine awards, so be sure to check it out.

01

Image and creativity are both key to Michele's brand-new personal website, developed in collaboration with friend and photographer Luca Tibberio.

02

A work-in-progress for a web agency's startup based on creativity and style. The site boasts full-screen images that resize to fit any screen resolution.

03

Developed with WordPress, this website focused on street art boasts a contemporary grid layout and uses a big jQuery-powered image slider.

04

Also developed with WordPress the homepage of this online security site uses a clean and linear design to help offer maximum impact.

05

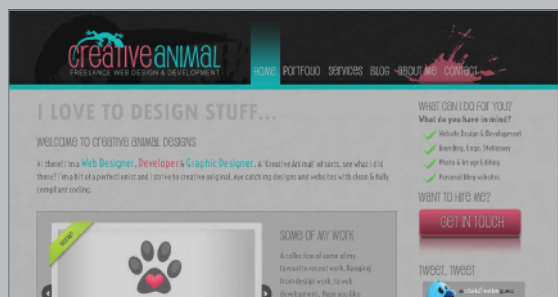
The technopia website is the home of an Italian web agency where Michele used to work. Created with WordPress the site adopts a single-page layout.

Natalia Robba

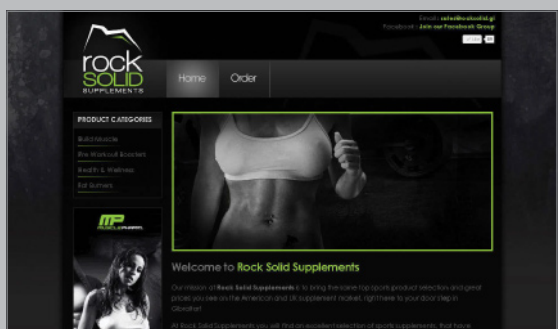
web www.creative-animal.com



Current role Freelance developer and designer
Education BSc Multimedia Technology
Expertise XHTML, CSS, Photoshop, ActionScript 3, PHP, PSD to HTML conversions, WordPress integrations
Clients Rock Solid Supplements, The Yellow House, Gibraltar, Spanish Stray Dogs London, Natalia Robba Photography
Twitter @creativeanimal1



01 www.creative-animal.com



02 www.rocksolid.gi



03 [Spanish Stray Dogs London logo](#)



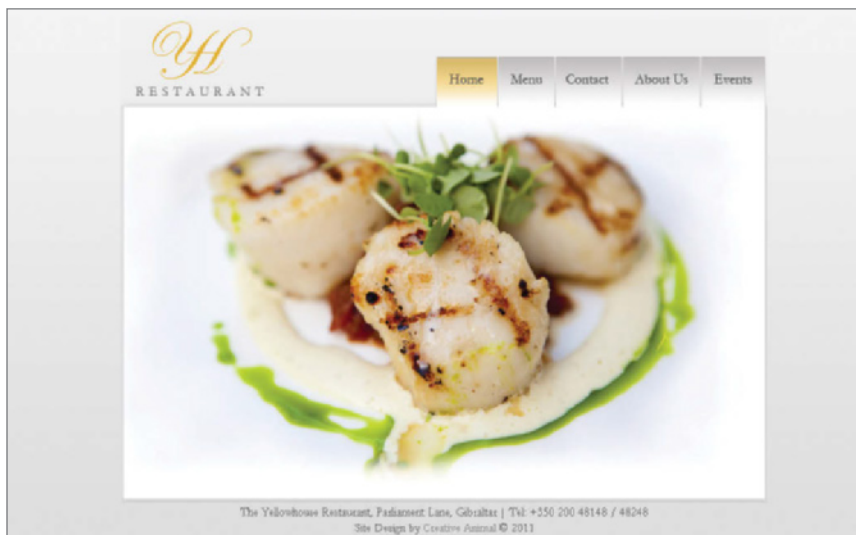
04 www.creative-animal.com/portfolio/25gardinersview

Natalia is a web developer and graphic designer from sunny Gibraltar, working under the moniker Creative Animal. Having worked in full-time employment as a developer for over five years, it started to dawn on her that a full-time job had its downsides – a major one being that it could be creatively restrictive. As a result, Natalia felt the time was right to go down the freelance route, which she did, reinvented as Creative Animal.

From a young age Natalia has enjoyed art and sketching; it was only a matter of time before she integrated her passion for art with the technology that has become ubiquitous in this day and age. Being able to combine both her creative passions with modern tech

seemed the perfect match. What she loves the most about web design is the endless possibilities from client to client, and being able to visually represent modern, clean and eye-catching designs via online portals.

It is very important to her that her websites be not just functional but as beautiful and visually expressive as possible. Natalia spends much of her time browsing current web trends and checking out fellow designer portfolios for inspiration. She says: "It is a fantastic way to stay fresh, keep an open mind and deliver a good diverse project." What's caught her eye lately is the abundance of parallax websites that are around – in fact, it is one of her next projects to test out the method herself.



05 www.yhrestaurant.com

01

A website created to showcase Natalia's freelance work. She went for a teal blue/fuchsia colour scheme and implemented a clean, minimalist feel.

02

A Gibraltar-based company dedicated to providing high-end sports products. A green, charcoal-grey colour scheme is maintained throughout the site.

03

A simple logo Natalia created for an animal shelter in Spain. The pink heart inside the paw print symbolises the bond between volunteers and rescue dogs.

04

A private website for a client wishing to sell their property. The site was kept pared back allowing users to focus on the photos and short descriptions.

05

A simple site design for a local fine-dining restaurant including a menu. Subtle tones were used to accentuate the logo and keep the site easy on the eye.

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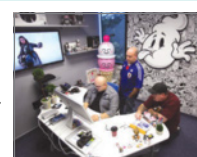
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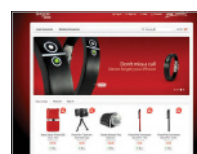
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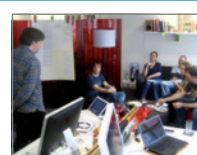
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Blitz	www.blitzagency.com	Santa Monica, CA	USA	310 551 0200	www.blitzagency.com/contact.aspx	BLITZagency	Activision, Google, Starbucks
BlueInkAgency.com	www.blueinkagency.com	Grimsby	UK	0790 558 8144	enquiries@blueinkagency.com	BlueInkAgency	Hein Gericke, Nicholas Deakins, Crane Gregory
Breathe 365	www.breathe365.com	Liverpool	UK	0151 324 0188	info@breathe365.com	N/A	Saatchi & Saatchi, Siemens
BURN	www.burnmarketing.com	Richmond, Surrey	UK	020 8332 7204	www.burnmarketing.com/contact-us	BURNMARKETING	lastminute.com, eBay, O2, One Water
Carsonified	http://carsonified.com	Bath	UK	01225 324 980	hello@carsonified.com	carsonified	N/A
Catch Digital	www.catchdigital.com	London	UK	0207 494 3554	hello@catchdigital.com	catch_digital	Orange, Hellman's, Crest Nicholson, Altitude
Chunk	www.chunk.co.uk	Glasgow	UK	0141 353 0876	hello@chunk.co.uk	chunktwits	Kronenbourg, Cadbury's, Volvo
CHIPS	http://chips-ny.com	New York	USA	N/A	office@chips-ny.com	chipsny	Top Magazine, Joffrey, d'employ, Matt Creed



Clearleft
<http://clearleft.com>
City Brighton
Telephone 0845 838 6163
Contact info@clearleft.com
Clients WWF, Universal Networks, Channel 4 News, Mozilla



This Brighton-based agency offers world-class UX services, thanks to a stellar team of designers and developers specialising in understanding user requirements. Among the team are experts like Andy Budd, Richard Rutter and Jeremy Keith, who are also respected speakers on the international conference circuit.

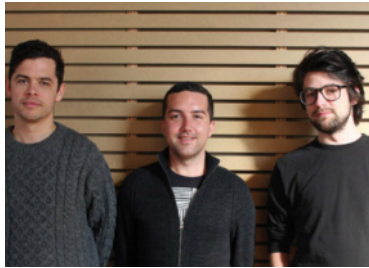


Ciplex	www.ciplex.com	Los Angeles, CA	USA	1310 461 0330	www.ciplex.com/contact_us.html	ciplex	Upper Deck, Von Dutch
Code23	www.code23.com	Reading	UK	44 (0) 118 9306717	www.code23.com/contact/	code23	Oasis James, Sony Style, Adams Estates
Content Formula	www.contentformula.com	London	UK	0207 3816671	moreinfo@contentformula.com	contentformula	Johnson & Johnson, Kraft, Bausch & Lomb
Coolpink	www.coolpink.net	Leeds	UK	44 113 201 8290	discovermore@coolpink.net	coolpink	Asda, NHS, Warner Music, Halfords
Cre8 New Media	www.cre8newmedia.com	Ruislip	UK	01707 394 962	info@cre8newmedia.com	N/A	Agenda Recruitment, Ocean Group
Creare Design	www.webdesigncreare.co.uk	Leicester	UK	01455 88 37 00	enquiries@creare.co.uk	crearegroup	Nicky Clarke, Life Music Foundation, Iveco
Critical Mass	www.criticalmass.com	London	UK	020 8735 8750	newbusiness.europe@criticalmass.com	criticalmass	Rolex, NASA, HP, Adidas
d2x	www.d2x.co.uk	Basingstoke	UK	07512 076360	info@d2x.co.uk	d2x_co_uk	Altro, Walkingworld
Dare London	www.daredigital.com	London	UK	44 (0)203 451 9101	london@thisisdare.com	thisisdare	Sony Ericsson, Hovis, Tetley, Penguin
Delete	www.deletelondon.com	London	UK	0203 004 7155	info@deletelondon.com	DeleteLondon	Red Bull, Decca Records
Dizzain	www.dizzain.com	New York	USA	44 (20) 3290 9941	mail@dizzain.com	dizzain	Webhuset, Financial Times, HIS Textiles, QxLab
Digital Jigsaw	www3.digitaljigsaw.com	London	UK	0870 235 4042	info@digital-jigsaw.com	digitaljigsaw	PepsiCo, Walkers, Budweiser
Digital Marmalade	www.digitalmarmalade.co.uk	Beckenham, Kent	UK	44 (0)20 8249 5655	info@digitalmarmalade.co.uk	N/A	Monarch, Yell.com, Trevor Sorbie
Disturb Media	www.disturbmedia.com	London	UK	020 7138 3569	contact@disturbmedia.com	disturbmedia	Swatch/MTV, Hertz
Domani Studios	http://domanistudios.com	New York	USA	312 850 2919	biz@domanistudios.com	domanistudios	Sheraton, Porsche, VW
DRIFT LAB	www.driftlab.com	Atlanta, GA	USA	678 225 4351	howdy@driftlab.com	driftlab	General Motors, Ford, Sony
eckhocreative	www.eckhocreative.com	Bristol	UK	01179 070273	info@eckhocreative.com	eckhocreative	Rocket Music Management, Nexus TV, ITV, CEF
Fi	www.f-i.com	New York	USA	212 9415220	interact@f-i.com	F_I	Google, HTC, BBC, Fox, Porsche, Burton, EA
Firstborn	www.firstborn.com	New York	USA	212 581 1100	info@fborn.com	firstborn_nyc	Apple, Doritos, Pepsi, Wrigley
Fluid Creativity	www.fluidcreativity.co.uk	Hyde, Cheshire	UK	0845 6588 373	info@fluidcreativity.co.uk	fluidcreativity	American Soda, Brother, NHS
Form	www.form.uk.com	London	UK	020 7014 1430	studio@form.uk.com	N/A	BBC, VHI, Cutty Sark Whisky
Glass Slipper	www.glassslipperinteractive.com	Banbury	UK	01295 724568	glassslipperinteractive.com/contact.php	dpaultaylor	Nexus Interiors, bell systemz
glue Isobar	www.glueisobar.com	London	UK	020 7739 2345	md@glueisobar.com	glueisobar	Oasis, The Sun
GR/DD	www.grdd.co.uk	London	UK	020 7729 4222	mail@grdd.co.uk	GRDD_London	PlayStation, Warner Bros, Symantec, Nokia
Guerilla	www.guerilla.co.uk	Newcastle	UK	4401912619799	enquiries@guerilla.co.uk	we_are_guerilla	Network One, Green Metropolis
Hi-Res!	www.hi-res.net	London	UK	0207 729 3090	info@hi-res.net	N/A	Channel, Dolce & Gabbana, Nike



Featured agency: **CHIPS** <http://chips-ny.com>

A closer look at what each listed agency has to offer the community



Formed through the collaboration of designers Teddy Blanks, Adam Squires and developer Dan Shields, CHIPS is an agency based in the Williamsburg neighbourhood of Brooklyn, New York. In addition to websites, CHIPS are known for taking on projects spanning identity systems and logos, books, printed items, motion graphics, posters and apparel. Since setting up shop in 2009, they have worked with an eclectic mix of key clients including the Metropolitan Museum of Art, Make Music New York, *Sneeze Magazine* and American Friends of the Louvre.



CHIPS

NAME	URL	CITY	COUNTRY	TELEPHONE	EMAIL	TWITTER ID	CLIENTS
JUXT Interactive	www.juxtinteractive.com	San Francisco, CA	USA	949 610 0800	info@juxtinteractive.com	juxtinteractive	Sprite, Cisco, American Airlines, BMW, Adobe
Kokokaka	www.kokokaka.com	Gothenburg	Sweden	031 711 54 50	contact@kokokaka.com	KOKOKAKA	Burberry, IKEA, Wrangler
Kudos Web Design	www.kudoswebdesign.co.uk	Manchester	UK	0161 236 5585	info@kudoswebdesign.com	N/A	Tetra Pak, Taboo
KURO	www.kuro.la	Long Beach, CA	USA	562 494 5070	projects@kuro.la	N/A	N/A
Liquid Light	www.liquidlight.co.uk	Brighton	UK	08456 58 88 35	info@liquidlight.co.uk	liquidlightuk	Antwords, Charcol, Gifford
Lonely Duck	www.lonelyduck.se	Stockholm	Sweden	46 70 689 96 02	hello@lonelyduck.se	LonelyDuckSTHLM	Puma, New Balance, Bentley
Lounge Lizard	www.loungelizard.com	New York	USA	1-888-444-0110	info@loungelizard.com	kenbraun	America Online, Disney Interactive
Lyrical Media	www.lyricalmedia.com	Worthing	UK	0208 123 1567	lyricalmedia.com/contact	LyricalMedia	Virgin Atlantic, Ubisoft
Mutado	http://mutado.com	Milan	Italy	39 02 34592733	hello@mutado.com	mutado	Vodafone, Yahoo!, Nike
Next Digital	www.nextdigital.com	Sydney	Australia	61 2 9336 7500	sydney@nextdigital.com	nextdigital	Brisbane Water, Qantas

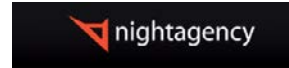


Night Agency

www.nightagency.com

City New York
Telephone 212 431 1945
Contact info@nightagency.com
Clients Champion, ESPN, MTV, 20th Century Fox

Country USA
Twitter ID nightagency



Located in downtown NYC and founded in 2004, Night Agency is a 46-person team offering creative and marketing solutions alongside a full repertoire of web-design services. Site building, eCommerce, UX planning, GUI design and Flash or iPhone development are just a few of the areas where this agency excels.



North Kingdom	www.northkingdom.com	Sellefteå	Sweden	020 7749 5353	info@northkingdom.com	NorthKingdom	Coca-Cola, Vodafone, adidas
Nzime	www.nzime.com	Nottingham	UK	0115 950 9720	people@nzime.com	nzime	Elastoplast, Microsoft Game Studios, Knox
OMdeSIGN	www.omdesign.co.uk	London	UK	0208 248 2712	contact@omdesign.co.uk	omdesign	City of London, Loft King, The Hokey Cokey Man
Orange Bus	www.orangebus.co.uk	Newcastle	UK	0191 241 3703	stuff@orangebus.co.uk	@orangebus	Barclays, Sage Pearson
Pod1	www.pod1.com	London	UK	020 7524 7660	www.pod1.com/contact-us	Pod1	Tesco, Shell, Kenwood
POKE London	www.pokelondon.com	London	UK	2077495353	www.pokelondon.com/contact	pokelondon	Skype, Orange, Yahoo!
Razorfish	www.razorfish.com	Seattle, WA	USA	1 206 816 8800	www.razorfish.com/#reach-us/email-us	Razorfish	adidas, Audi, Dell, O2
Reactive	www.reactive.com	London	UK	44 (0)20 7550 8200	uk.enquiries@reactive.com	reactivemedia	Lee Jeans, British Airways, NEC



Resn

www.resn.co.nz

City Wellington
Telephone +64 4 385 0705
Contact newbusiness@resn.co.nz
Clients Toyota Racing, BlackBerry, MTV

Country New Zealand
Twitter ID resn_has_no_i



Independently owned and based in New Zealand's capital city, Resn is one of Australasia's most-recognised agencies, having scooped FWA, Webby, SXSW and Pixel awards. Founded in 2005 by Steve Le Marquand and Rik Campbell, the team is known for an innovative web and interactive portfolio of projects for a high-profile client list.



R/GA

www.rga.com

City London
Telephone 020 7071 3300
Contact web@rga.com
Clients Nokia, Barnes & Noble, Pepsi, Walmart, Nike

Country UK
Twitter ID RGA



R/GA is recognised as one of the world's leading digital agencies. The company was formerly known as R/Greenberg Associates and founded over 30 years ago, back in 1977, by brothers Richard and Robert Greenberg, originally as a motion graphics agency before making the switch to interactive work.



Soak Digital	www.soak.co.uk	Norwich	UK	01603 630631	www.soak.co.uk/contact-us.php	SoakDigital	Axa, Harley Davidson, UEA, Archant
Solid State Group	www.solidstategroup.com	London	UK	0207 613 7220	info@solidstategroup.com	solidstategroup	Sony, Shell, Amnesty International
Striker Multimedia	www.strikermultimedia.com	Aberdeen	UK	01224 269 124	hello@strikermultimedia.com	StrikerMmedia	C-Platform, Blueprint Training
Sweden Unlimited	www.swedenunlimited.com	New York	USA	212 941 5904	info@swedenunlimited.com	swedenunlimited	Vera Wang
TAMBA Internet	www.tamba.co.uk	London	UK	0203 008 5110	info@tamba.co.uk	TAMBA_Internet	Carphone Warehouse, EMI
Tokyo Digital	www.tokyodigital.co.uk	Liverpool	UK	0151 709 9524	gareth.martin@tokyodigital.co.uk	TokyoAgency	GWR, Letterpool, MOBO, Samsung
Tomato	www.tomato.co.uk	London	UK	0207 490 2599	info@tomato.co.uk	N/A	Citroën, Ford Ka, dunhill
Tribal DDB LA	http://tribalddb.com	San Francisco, CA	USA	415 732 3600	mike.parker@us.tribalddb.com	TribalDDB	Hasbro, McAfee, McDonald's
ultranoir	www.ultranoir.com	Paris	France	014 271 4836	online form	ultranoir	eBay, HSBC, Peugeot, Lacoste, Thomas Cook
Underwired	www.underwired.com	London	UK	020 70 600 400	hello@underwired.com	underwired	McCain Foods, Peugeot, Virgin
(untitled)	www.untitledlondon.com	London	UK	020 7871 7939	fanmail@untitledlondon.com	untitledlondon	Hasbro, Spar, Lloyds TSB, Sky, Sony
The Value Engineers	www.thevalueengineers.com	Beaconsfield	UK	01494 680999	info@thevalueengineers.com	ValueEngineers	BP, Orange, Sony
Vibe Creative	www.vibecreative.co.uk	Shrewsbury	UK	0845 263 7989	studio@vibecreative.co.uk	vibecreative	E&J Jewellers, Somerset Housing
Vivid Creative	www.vividcreative.com	Sheffield	UK	0114 261 7060	info@vividcreative.com	Vivid_Creative	N/A
Webheads	www.webheads.co.uk	London	UK	0207 287 7060	info@webheads.co.uk	webheadsdigital	BBC, NHS, Texaco
Wevio	www.wevio.com	New York	USA	1 212 537 9432	contact@wevio.com	Wevio	Samsung, IBM, Verizon
Wickedweb	www.wickedweb.co.uk	London	UK	020 7183 4999	www.wickedweb.co.uk/contact	InsideWickedweb	Nectar, Kurt Geiger, NSPCC
Wieden+Kennedy	www.wkamt.com	Amsterdam	Holland	31.20 7126.500	lee.newman@wk.com	WKAmsterdam	EA, Heineken, Nike
Your Majesty	www.your-majesty.com	New York	USA	212 685 3427	info@your-majesty.com	yourmajestyco	Hyundai, Cisco, Yahoo!
The Zen Agency	www.thezenagency.com	Glasgow	UK	0141 229 1333	online form	zenagency	The HALO Trust, Mackie's, Hilton

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3D Artist



Retro Gamer

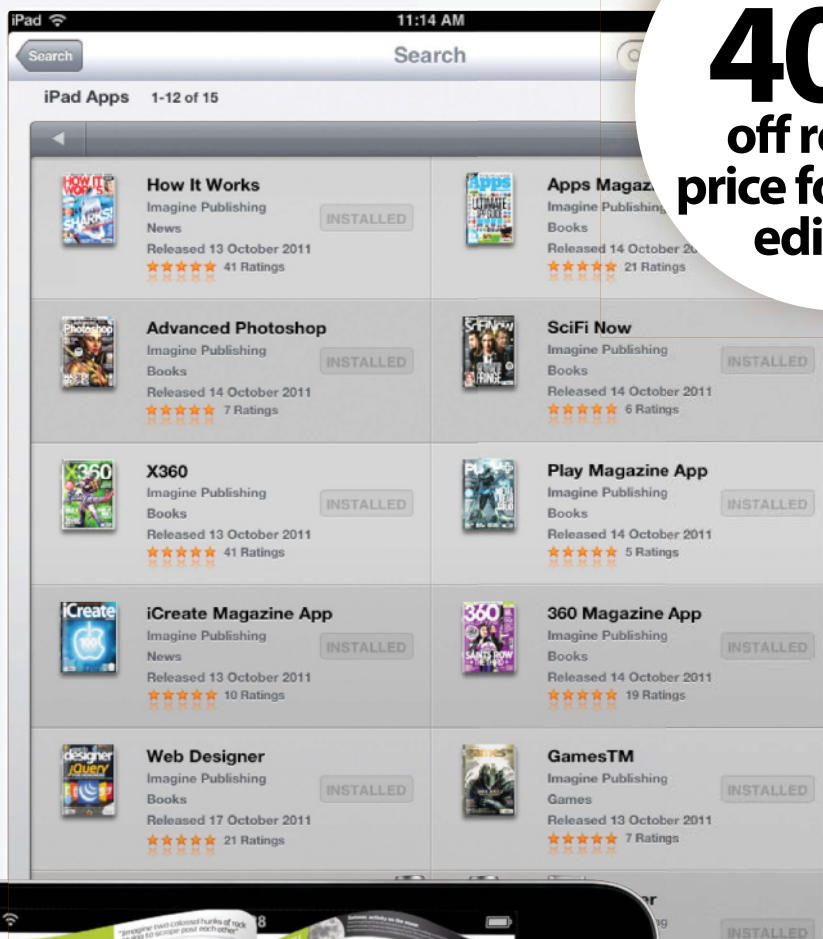


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1 & 1 Internet Ltd. www.1and1.co.uk	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Standard (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
111WebHost.com http://111webhost.com	Unlimited Web Hosting Pack	N/A	£59.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✗
	Starter Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Budget Web Hosting Pack	N/A	£11.99	1GB	1GB	5	✓	✗	✓	✓	✗	✓	✓	✗
	WordPress Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Drupal Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Joomla! Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗

123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✗	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✗	✗	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✗	✓	✓	✓	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✗	✓	✓	✗
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Daily Internet (www.daily.co.uk)	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✗	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✗	✓	✓	✓	✗
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗


Featured host of the month: NameHog www.namehog.net

Offering more reasons for choosing one of the listed providers

NameHog is a hosting brand that places a big emphasis on being based within the UK. It makes a guarantee to customers to place their sites within BlueSquare data centres used by the best in the business to deliver the fastest UK download speeds, largest bandwidth and better search engine listings than the rest. They also

understand the need for reliability when it comes to uptime, and an assurance that if things go wrong you get the 24-hour customer support required. All of their main hosting packages come with an impressive selection of features in terms of security, scripting support, email provision and databases, with full details listed via the website.



NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	X	X	X	✓	X	X	✓	X
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	X	X	✓	✓	✓	✓	X
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	X	X	✓	✓	✓	✓	X
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	X	✓	✓	✓	✓	X
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	X	✓	✓	✓	✓	X
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	X	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	X	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	X	✓	✓	✓	✓	✓	X
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	X	✓	✓	✓	✓	✓	X
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	X	X	X	X	X	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	X	X	X	X	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	X	X	X	X	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	5GB	Unlimited	Unlimited	✓	X	X	X	✓	✓	✓	✓
Equipphase (www.equipphase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	X	✓	X	✓	✓	✓
Equipphase (www.equipphase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	X	✓	X	✓	✓	✓
Equipphase (www.equipphase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	X	✓	X	✓	✓	✓
Equipphase (www.equipphase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	X	X	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	X	X	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	X	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	X	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	X	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	X	✓	✓	✓
 Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	X	✓	✓	✓	✓	✓	X
	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	X
	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	X
	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	X
	Advanced Reseller	0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	X
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	X	X	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	X	✓	X	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	X	✓	X	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MB	3GB	5	X	Option	✓	✓	X	✓	✓	X
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	X
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	X	✓	✓	X
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	X
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	X
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	X
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	X
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	X
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	X
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	X



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Continued...

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ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✓	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Lemonstorm (www.lemonstorm.com)	Home/Office	0845 680 0843	£45	500MB	10GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Lemonstorm (www.lemonstorm.com)	Professional	0845 680 0843	£91	1GB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Lemonstorm (www.lemonstorm.com)	Professional+	0845 680 0843	£185	2GB	30GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemplate.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemplate.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Starter	01604 212904	£37.08	10GB	100GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Home Pro	01604 212904	£62.28	25GB	500GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Business	01604 212904	£103.08	75GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Reseller	01604 212904	£103.08	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✓	✓	✓	✓	✓	✓	✓

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Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EasyWeb	00800 8007 0070	£41.88	1GB	10GB	500	✗	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£58.68	3GB	20GB	1,000	✓	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£131.88	4GB	50GB	1,500	✓	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£179.88	20GB	100GB	5,000	✓	✗	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✗
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✗	✗	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✗	✗	✗	✓	✓	✗	✗
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✗	✗	✗	✓	✓	✓	✗
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✗	✗	✗	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✗	✗	✓	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✗	✗	✗	✓	✓	✓	✓	✗
TwentyHost (www.twentyhost.co.uk)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✗	✗	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✗	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✓	✓	✓	✓	✓	✓	✓
Web Wiz (www.webwiz.co.uk)	Windows Business Reseller	0844 358 1450	£499.95	20GB	200GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Starter Pro	N/A	£10.99	5GB	40GB	50	✓	✗	✓	✓	✗	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Business Pro	N/A	£46.99	10GB	80GB	500	✓	✓	✓	✓	✗	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Ultimate Pro	N/A	£79.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
 Zen Internet www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓	✗
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✗
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✗
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✗
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✗
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✗	✗	✓	✓	✓	✓	✗
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✗	✗	✓	✓	✓	✓	✗

Golden rules to top hosting

We identify and explain the key criteria for success...

1

The best resources for you

Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements...

2

Competitive and reliable

The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.

3

Putting you in control

Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award-winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.

4

Fantastic customer support

If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service-level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.

web designer NEXT ISSUE

**11-PAGE
DEVELOPER
SECTION**
Features and tutorials
dedicated to
web coding

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Google Analytics

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- SETTING UP, WHAT TO WATCH, KEY STATISTICS, ACCESSING REAL-TIME RESULTS AND MORE!



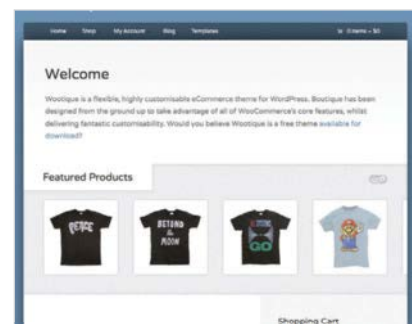
SHOUT DIGITAL

The Pro File tour bus journeys up to Newcastle to meet one of the North's brightest agency prospects



ADOBE EDGE

Take a look inside the new scripting features of Adobe's motion and interactive designer for HTML5



WooCommerce

The team at WooThemes offer a guide to adding eCommerce to WordPress, along with a free theme!

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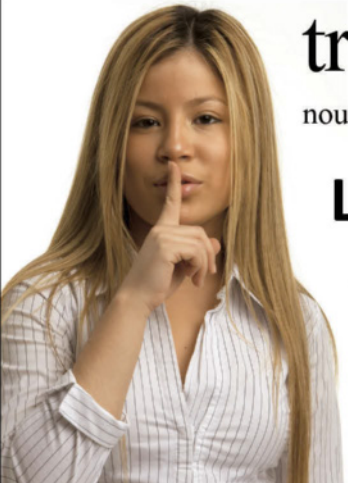
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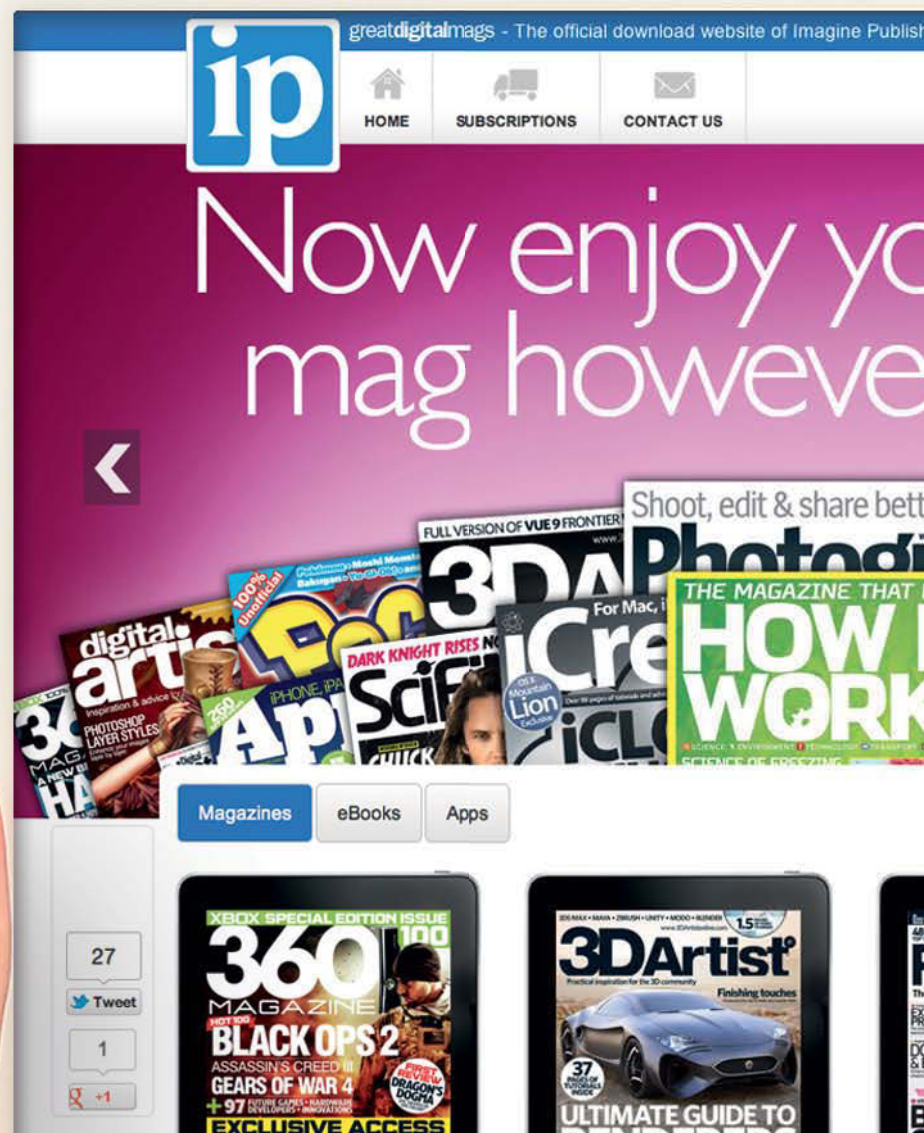
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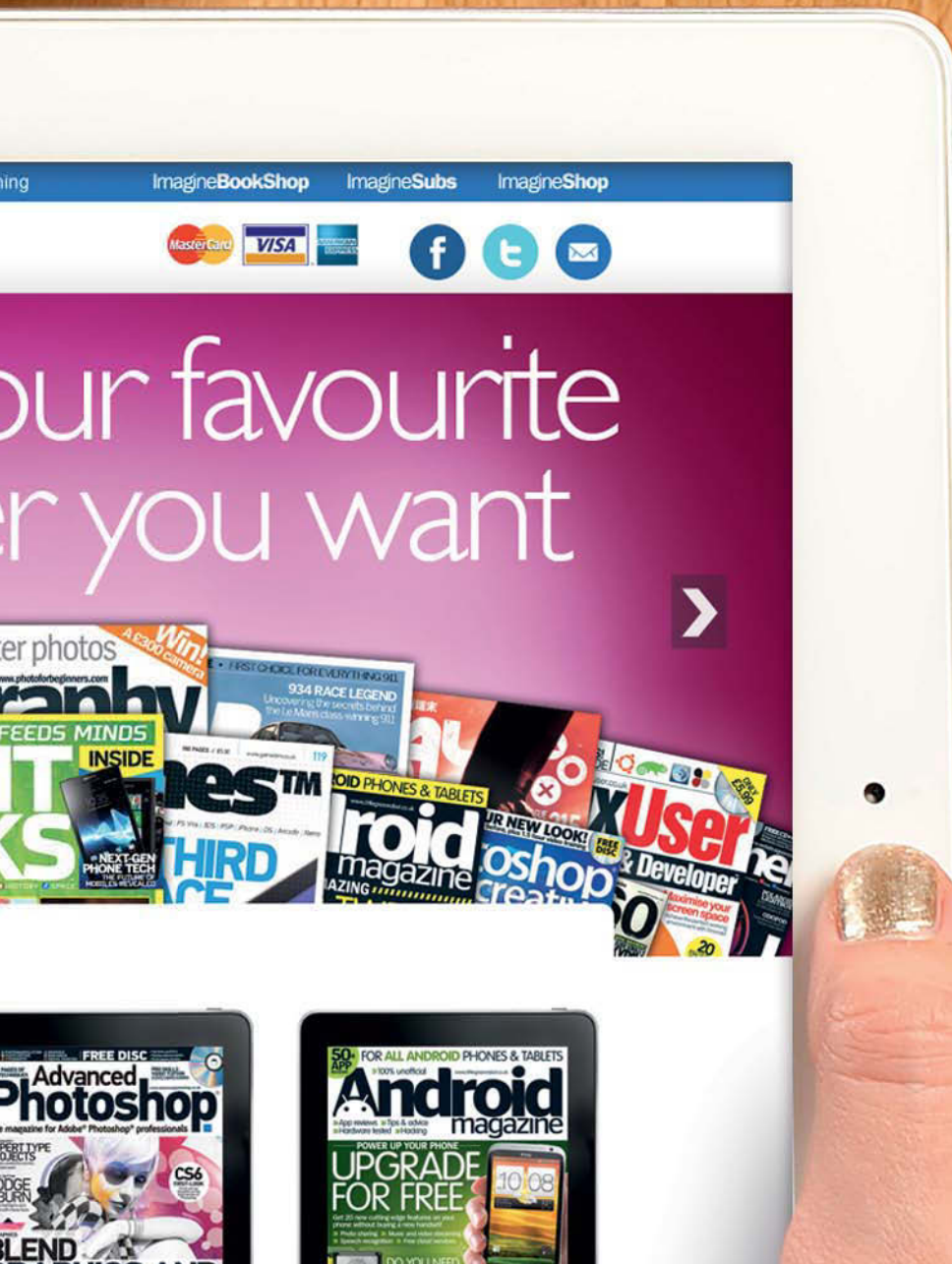
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Tables

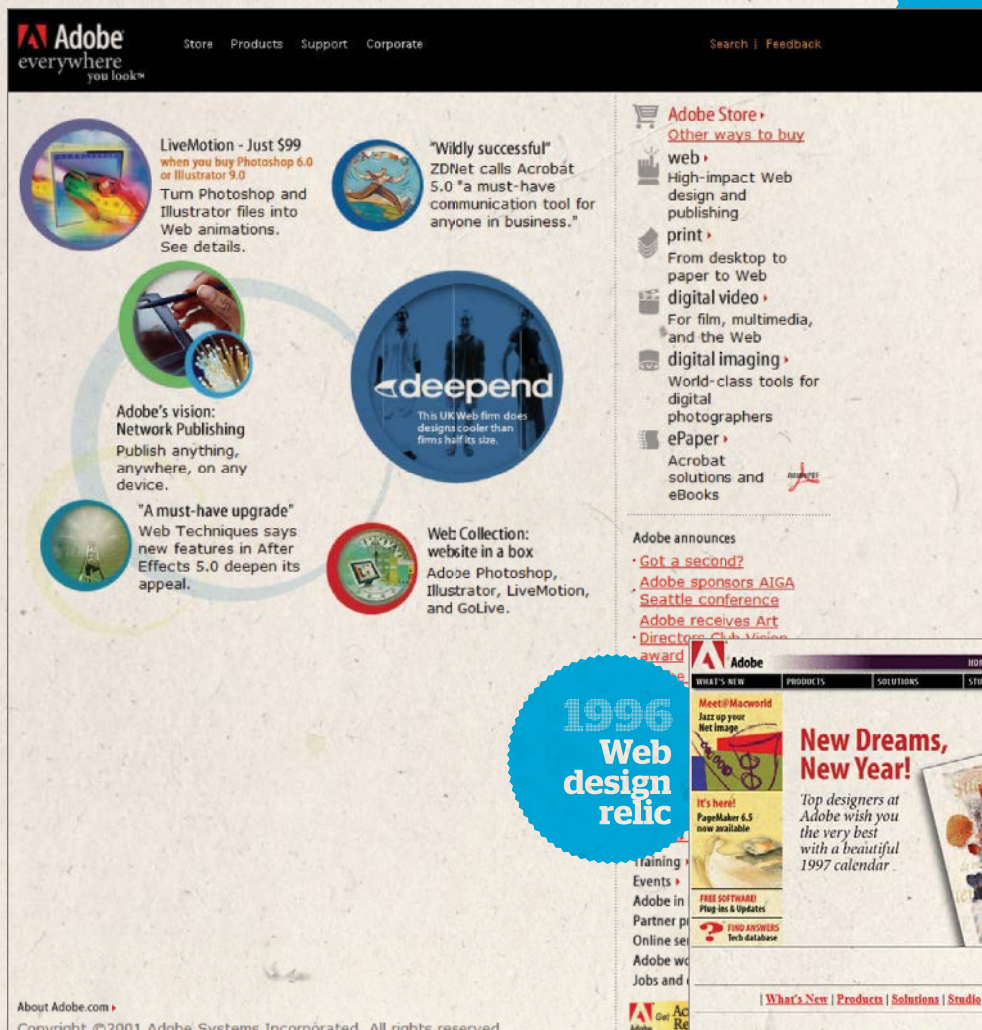
The key layout component, as was the case for most websites in 2001, was a collection of tables and nested ones. The site used a single table to wrap around all the component tables to create the desired site width. Inside, there was a selection of tables broken down into smaller areas, ie sidebar, main content area – a technique still used today, except with div tags, of course.

2001

Web design relic

Text images

There was little use of web typography back at the beginning of the new millennium. To ensure text titles were all-browser compatible they were created using Photoshop. This meant when a new title was needed a new image had to be worked up.



1996 Web design relic



Early days

In 1996 the web was in its infancy and any company with a web presence was considered forward-thinking. This website was basic with a few images to help create the navigation and the main content area and a few standard links to products and services.



Adobe www.adobe.com

The software vendor has been powering web creatives for over two decades – here we head back to the late Nineties to discover what they were up to



Adobe is synonymous with software and services for creatives; anyone who knows design will know Photoshop, Dreamweaver and Flash.

These packages have been the power force behind some of the best designs to have ever graced the web. However, the developer's website has been far more functional and business-like than many of the creations built with its software.

Over the last ten years the design of the site has gone through a series of incremental updates rather than any massive redesign and, on the surface, the latest version of the Adobe site is not that far removed from the 2001 iteration. The logo remains prominent in the top-left corner, while the overall branding, colour palette and icons are still reminiscent of yesteryear.

🌀 The latest version of the Adobe site is not far removed from the 2001 iteration 🌀

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